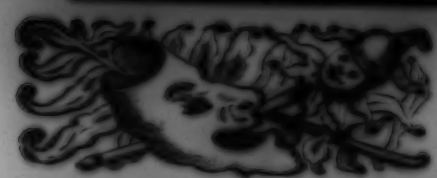
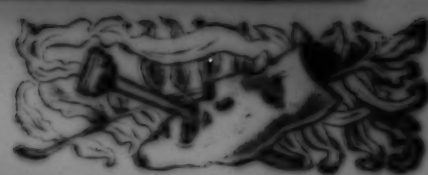


LARGEST CIRCULATION OF ANY DRAMATIC NEWSPAPER.



THE NEW YORK



DRAMATIC MIRROR

Vol. XXVIII, No. 710.

NEW YORK: SATURDAY, AUGUST 6, 1892

PRICE TEN CENTS.



BERTINE ROBISON.

MARK MURPHY.

CROWD'S NEIGHBORS

"A NICE LITTLE BIT OF A MAN."

AT THE THEATRES.

Union Square.—Fatherland.

Play in two acts, by Charles A. Gardner and Sidney R. Ellis.

Herman Leopold.....	Chas. A. Gardner
Henry Stanford.....	Henry Lee
Digby Barnes.....	Robert V. Ferguson
Hans Vender.....	Barney Reynolds
Otto Wolfe.....	W. H. Turner
Rhoda Stanford.....	Emma Vaders
Dorothea.....	Marion May
Charlotte Wagner.....	Ethel Grey
Little Meene.....	Baby Parker

Fatherland, as it was the only dramatic novelty of the week, attracted a large audience to the Union Square Theatre on Monday night, and the audience, as is usual with Summer gatherings, was less critical than are the assemblages in the season that frequently pass upon theatrical ventures.

Charles A. Gardner is a German comedian who has gained a following on the road, and this is his first pretentious appearance in New York. He is vigorous rather than artistic in his method, and with the average audience wins favor by the same means that attracts the average eye to a picture whose lines are bold and whose coloring is strong.

Mr. Gardner, in his travels abroad, fixed upon the Tyrol as the scene for a picturesque play, and presumably made out of characters for a drama. Sidney R. Ellis, his manager, assisted him in forming this impression, and in adjusting the figures. The result is Fatherland.

The plot concerns the hardy inhabitants of the Tyrol mountains, and from them and the tourists there to be encountered are taken the characters. Mr. Gardner personates a Tyrol guide, who saves the life of an American widow's child, and protects the mother and child from the villainous designs of the widow's brother-in-law. The villain, of course, is frustrated, and it follows that the heroic guide espouses the widow. The play is in four acts, and has been somewhat improved since it was given on Mr. Gardner's tours.

The first act represents a mountain home on a festival day. The second act takes place on All Hallows' night, and serves to introduce an old-fashioned German spinning-heel, with a spinning-wheel chorus. The last act, however, represents the most elaborate preparation, as it is a representation of a Sangerefest in Munich.

Mr. Gardner sings pleasingly through the play, and is assisted by an imported Tyrolean quartette and a large chorus recruited from local German societies. One of the scenes is made especially happy by the participation of several infants, too young to perform regularly, but old enough to be cute in the business of blowing soap bubbles. The costuming is in line with the play's atmosphere.

The acting was all that could be expected of the play and a first night. The scenery is by Sydney Chidley. In the first act a valley is shown, with a mountain torrent coming from snow-clad mountains in the distance, and a chalet in the foreground. The interior of the chalet is shown in the second act. The gala scene in the last act has a good setting.

Mr. Gardner and the good people who supported him were received with favor, and the star's songs were frequently encored. The chorus singing was a feature.

At Other Houses.

The foreign stars imported by Mr. Pastor are on the bill at his theatre this week, and Mr. Pastor shows himself informally to his friends, who congratulate him on his safe return from Europe. The popular vaudeville theatre on Fourteenth Street offers several novelties. Birdie Brightling, the Detroit Brothers, Layman, the facial artist, Sam Desrie, Bonnie Thornton, Capitola Forrest, George E. Austin, the Dillons, and Murray and Alden combine in a programme of unusual variety. The new-comers are clever, and those of the performers who are well-known made new friends.

The bill at Koster and Bial's is the same as last week, but it is so popular that it will still draw large audiences. This resort never offered better entertainment than it does at this time. Nada Reyval, the illuminated dancer, is still exciting interest, and Dufour and Hartley are prime favorites.

As the Vice Admiral is the last of the comic operas at the Casino, it is drawing larger audiences than those that attended before the proposed change in the policy of this house was announced. It is an enjoyable performance. The roof garden seems to increase in favor. The vaudeville entertainment to be seen on its miniature stage is one of the best ever offered in the city.

Disney, who has changed the character of Lorenzo in The Mascot from all previous conceptions, is a prime favorite at Palmer's Theatre, where this tuneful and amusing opera promises to run much longer than was at first expected. Camille D'Arville is a charming Betina, and the other characters are given with unusual vocal and comic ability.

THE CASINO'S FUTURE.

The proposed change at the Casino is discussed with interest by professionals. The plans for necessary alterations to the house have been drawn, and preliminary work upon them has begun. It is intended to make the house as near like the Alhambra as possible. Several rows of seats will be taken out of the rear of the orchestra, and a glass partition put up, making a promenade all around the house where gentlemen may smoke. Numerous electric fans will be employed to keep the atmosphere clear. The walls will be lined with mirrors, and plants and flowers

will be liberally used for decoration. The idea is to give four hours of entertainment. Two ballets will be given nightly, one at nine o'clock and the other at eleven, each being expected to run for fifty minutes. The other two hours will be given up to specialty performers. The buffet floor will be transformed into a winter garden, surrounded by a row of boxes. There will be no change in the prices, but the holder of a fifty-cent ticket will be confined to the balcony. A reserved-seat privilege will permit its holder to visit all parts of the house in front of the stage. It has not yet been decided whether the management will apply for a concert-hall license. With such a license, the curtain would have to be abolished. It is also uncertain as to what liquids will be dispensed. The Vice Admiral will be kept on the boards until Sept. 10. On Sept. 15 the house will be opened as a music hall. The present opera will go on the road. Mr. Aronson is reported as saying that he is done with comic opera. The changes to the Casino are expected to cost \$200,000.

FLETCHER'S DRAMATIC SCHOOL.

Charles Leonard Fletcher came from Boston in January and established a school of acting in connection with Proctor's Theatre. Previously to that time Mr. Fletcher had conducted for a number of years a similar school in Boston. It was the only school of acting in New England that had any direct connection with the professional stage. He had over one hundred and thirty pupils, and of that number thirty are now supporting themselves by appearing as members of theatrical companies. Since coming to New York, Mr. Fletcher has met with excellent success. To be exact, he has thirty-four pupils. To a reporter of The Mirror that called upon him last week Mr. Fletcher said:

"Although there are, I believe, a number of schools of acting in this city, they all attempt to teach acting in parlors and small rooms. They expect, I presume, that the pupil will be competent after such a course of instruction to go upon the stage. The idea is absurd.

"My school of acting is not a 'college of oratory' nor an 'elocutionary school'—where nothing but theoretical systems are taught—but a practical training school for every department of the stage. The rehearsals take place under my direction on the stage of Proctor's Theatre—one of the largest stages in the country.

"My pupils are associated with a pure theatrical atmosphere, and the practical work done while receiving instruction and the actual experience in rehearsing and in appearing on the stage in public performances with the school's stock company, makes the pupils capable in a very short time for entering the regular profession, not as timid amateurs ignorant of the demands of the stage, but as full-fledged professionals capable of assuming difficult and important parts and what is more to the point—capable of commanding a good salary.

"There is no fixed time when a pupil shall graduate. It depends entirely upon his ability. It is to my interest, however, to place the pupil upon the stage as soon as he is competent, rather than retain him simply for the purpose of receiving from him the price of tuition. The reputation of Proctor's Theatre and of my school are so well established that I can afford to be liberal with my pupils.

"I am often asked what qualifications a person must have in order to become an actor or an actress. Here are some of the most important requisites. At least a common school education, a good address and a healthy physical constitution, an ambitious and energetic temperament, a good speaking voice, a keen dramatic instinct that is capable of feeling various emotions, and a will that is capable of surmounting the many obstacles and difficulties that an actor is bound to meet.

"What does my course of instruction consist of? It includes a series of lessons in practical elocution, instruction in pantomime, gesture, stage business, deportment, the art of stage management, and the various theatrical accomplishments, such as fencing, dancing, costuming and make-up.

"Standard plays, including tragedy, comedy, high comedy and farce comedy will be given continually at special matinees at this theatre and the pupils will thus have the opportunity to get practical experience and to be seen and criticised by critics and managers. I wish to say distinctly that I do not receive into my school any one that does not seem to me to be capable of developing into an actor.

"On Sept. 1 I shall produce a four-act society drama written by Henry Irving Dodge, and called The Finger of Destiny. It will be acted by members of my school. It will be preceded by a one-act comedy by Edward K. Cowing, a son of Judge Cowing. Later on I shall present an act of my version of Dr. Jekyll and Mr. Hyde and an act of Bean Brummell—not the Bean Brummell acted by Mr. Mansfield—but the piece by Blanchard Jerrold to which Mr. Fitch's play was compared in The Mirror a year ago."

John J. Lindley, of the New York World, has just become associated with Mr. Fletcher. Mr. Lindley, who is a well-known newspaper man, will look after the business department of the school. He will also teach fencing.

Mr. Fletcher cordially invites authors to submit their plays to him. They will be read carefully and criticised honestly. He says he is ever ready to lend a helping hand to the struggling American dramatists. The

best of the plays read will be produced from time to time.

REFLECTIONS.

ANDER MOORE has joined The Dazzler company.

FRANK W. SANGER has engaged Waies Winter for The Voodoo company.

MORRIS WESTON mourns the death of his father, which occurred in Chicago last Monday.

THOMAS GRADY, Ed. Eagleson, Hattie Haven, Marion P. Clifton, and Mollie Thomson have joined Newton Reers' company in Elopement with a Circus.

JAMES A. CALLAN has signed with the Telephonia company.

ALICE COLEMAN has been engaged as sou-brette for The Black Detective company.

HENRY WOODRUFF has signed for the season with Charles Frohman, to appear in Gus Thomas' play called Surrendered, in a part that was originally written for Mr. Woodruff. His season will not begin until November, and Mr. Woodruff may in the meantime accept a short engagement. He is now visiting friends at Hollywood.

Work on the new Empire Theatre was suspended for a few days last week, owing to the non-arrival of iron, but it is again proceeding as rapidly as before.

MARSHALL P. WILDER is winning fame at Richfield Springs as a lightning-change artist. From afternoon attire he changed completely the other day, while entertaining, to his full Tuxedo dress in eight minutes. Several watches were held on him during the operation.

GEORGE W. LEIDERER's stock comedians will open the season on Aug. 15 at the Grand Opera House, Chicago. They will produce Mrs. Pacheco's latest comedy, Nothing but Money. The company includes Edgar L. and Harry Davenport, Louis Mann, J. L. Ottomeyer, William Norris, Julian Stager, Ellen Burg, Clara Lipman, Alice Shepard, Dell Douglass, Tenny Poole, and Louise Haywood. A curtain-raiser called Victims of Science, by Mrs. D. F. Verdenel will be presented before the comedy. Mr. Lederer intends to establish this organization as a high-class comedy company.

The case of Eugene C. Baek against Robert Gran, for writing letters to Mrs. Baek, the allegation being that they were for blackmail, came up Sunday in the Yorkville Police Court. Mrs. Baek appeared as a witness, admitted that she had given Gran money, and said that she understood that it was in recognition of his services in trying to get her a position on the stage. Gran was held in \$500.

RICHARD MANSFIELD is in the Catskills.

CARRIE NELSON has returned to town from Atlantic City to attend rehearsals of the Grimes' Cellar Door company.

H. GRATEAN DONNELLY is at work on a play for Mollie Thompson.

GRIFFITH EVANS has signed with The Police Patrol.

After five years of wedded life Theodore and Ruth Hamilton have concluded to separate.

CHARLES E. PATTERSON is summering at Nantasket Beach.

An organization calling itself the Howe Comedy company is engaged in producing pirated plays in the West. Its manager tried to get time at the Grand Opera House, Madison, Ind. Manager F. E. De Leste, of this theatre, saw in the list of plays submitted by this company the comedy of Jane, controlled by Mr. Frohman, and refused to treat with the pirates, who will be prosecuted by Mr. Frohman.

The Windsor Theatre will reopen on Aug. 13 with the production of Jerry, with J. W. Summers and Gracie Emmett as the co-stars. Since it closed the Windsor has been renovated and redecorated. F. B. Murtha has secured an excellent list of attractions for the season, including J. K. Emmet, John L. Sullivan, Donnelly and Girard in Natural Gas, The Sultan, The Colonel, Siberia, The Lost Paradise, Mr. Wilkinson's Widows, and Jane.

The Grand Opera House will be managed by T. Henry French until his lease expires next Spring, by which time it is expected that his new theatre on Eighth Avenue will be running. Then, it is said, the Grand Opera House will be managed by George Gould, to whom it was given by his father some time ago. It is a valuable theatrical property, and one that may be run with much less risk than attaches to the ordinary theatre.

PALMER AND BERNSTEIN, managers for Edw. Rostell, have completed bookings for a tour through Kentucky, Tennessee, Alabama, Georgia and Florida. Mr. Rostell will appear in Hamlet, Richard III., Richelieu, Othello, and Hernani. The season will open on Oct. 3, and his managers are determined to push it to prosperity.

LADY LIL, which is to be produced at the Standard Theatre, is exciting interest. It will contain a battle scene, a circus amphitheatre in full play, and among its dumb actors will be a large lion and two horses. Lillian Lewis will take the part of a premiere circus rider. The company is now rehearsing at the Standard. It includes May Galyer, Fanny Barry Sprague, Josephine Eyttinge, Gustavus Levick, William Verance, Claude H. Brooke, W. A. Whitecar, George Sprague, Alexis Gisko, Bingley Fales, Frank Kemble, Walter Eyttinge, and Sam Edwards. The opening date is Aug. 13.

Visiting List of the Neighbors:

YOLANDE YORKE, MARK CAGELL, BELLE DOLAN, JENNIE MURPHY, DOLLIE BRIDGES, JENNIE GRAVES, ELISA WINTON, ETTIE GEORGE, LEONA ANDREWS, DELICIE WALKER, TONY SIOGA, FRED. REYNOLDS, ROGER DOLAN, JAMES THORNTON, EMIL SCHMIDT, MARK MURPHY, STEVE LEACH, Business Manager, WILLIAM LORRAINE, Musical Director, L. B. WHITCOMB, Properties.

FRED. H. WHIPPLE, Sole Manager.

ELISA LAMIRA has been engaged for the Metropolitan Stock Company, and will originate a character part in The Planter's Daughter.

REHEARSALS of The Stowaway will begin the latter part of this week. The regular season will open at Lett's Grand Opera House, St. Paul, Minn., from which place the company will go direct to the Pacific coast.

MR. O'BRIEN has signed to play Major Mallory in Mr. Wilkinson's Widows. It will be Mr. O'Brien's second season with Charles Frohman.

J. M. McNAMARA will not be connected in any way with the tour of R. E. Graham in Larry the Lord.

ANNE PIXLEY will open her season late in October. She will present The Deacon's Daughter, 22, Second Floor, and Miss Smiley Walker will go in advance.

HARRY WILLIAMS, manager of The Killarney and Waifs of New York companies, is expected in this city this week.

The Newell Brothers have engaged Lillian Mace for The Operator company.

S. L. WYMAN has engaged H. C. Millard as advance agent.

GEORGE A. WEDSTER will be Ulric Akerstrom's leading juvenile man.

The plan to present As You Like It at Saratoga, mentioned in The Mirror last week, has taken form. The play will be produced in the picturesque grounds of the Grand Union Hotel, on Aug. 13, under direction of Henry Lee. The cast will be an able one, including Rose Coghlan as Rosalind, Maurice Barrymore as Orlando, McKee Rankin as Jaques, and William Muldoon, the athlete, as Charles the wrestler. A double quartette from the Orpheus Society, of New York, will be introduced, with other appropriate features.

JOHN H. RUSSELL has engaged Mrs. J. H. Fitzpatrick to play Mrs. John Smith in The City Directory.

The English actors, Mr. and Mrs. Lawrence Coulter, have been engaged by Margaret Mather.

FRANK LIA MONTE, a young man of talent and ability, is in the city. He is a cousin of J. W. McKinney, the well known manager, and is the guest of that gentleman. Young Mont has been on the stage for the past three seasons, and has shown considerable cleverness in playing light comedy and character parts.

SOL SMITH RUSSELL is evidently one of the stars that has no fear of the election excitement. His tour will begin on Aug. 8, at Denver. It will continue for two years without a single week's vacation, and it will include a six months' engagement at the Grand Opera House, Chicago, beginning May 1 next. After this six months' engagement will be played in this city at one of the Broadway theatres. During the coming Fall and Winter, Mr. Russell's repertoire will include Peaceful Valley and a revision of A Poor Relation. For both productions new scenery will be carried. During his Chicago engagement, Mr. Russell will produce three or four comedies. If they are successful, they will be seen later on in this city.

JACOB LETT has bought, and will produce with his stock company in St. Paul, on Aug. 4, a new four-act comedy-drama by C. T. Dacey, called In Old Kentucky. The locale of the play is the blue-grass region, and the central figure of the story is a girl raised in the Kentucky hills. One of the features of the play is a race in the third act, introduced in a novel way. Louis James, Frank Losee, George R. Edson, Marion Elmore and Julia Arthur will be in the cast.

The report that Grace Harper, daughter of the Cincinnati capitalist, was about to go on the stage in comic opera, was verified by her signing a contract on Tuesday to appear in The Mascot at Palmer's Theatre. She appeared last night for the first time as Giuseppe. Miss Harper's father is Colonel John W. Harper, who was on Governor Bodley's staff, and who does business in Fond du Lac and Cincinnati.

JEFFREYS LEWIS opened her season at the Stockwell Theatre, San Francisco, on Aug. 1, in Clothilde, with success. She is a pronounced favorite in San Francisco. During her engagement, which will last six weeks, Miss Lewis will be seen in an elaborate production of Theodora. After her season at the Stockwell, she will make a five weeks' tour of the coast, returning to San Francisco for another engagement of two weeks. She will visit the Southern cities in January and February, and Eastern cities in March and April. Constance, a sister of Jeffreys Lewis, will be a member of her company next season.

A RESOLUTION for La Regalancia, to enable her mother to carry on the legal contest that will test the right of the Gerry Society to prevent this child from appearing on the stage, will be given at Long Branch, under the auspices of The Morning Advertiser, next Friday. De Wolf Hopper, contrary to his usual custom, will appear for this cause among other professionals.

HARRY COULTON and H. H. Minnick have been engaged for the Metropolitan Stock Company, which will produce The Planter's Daughter.

TURNED THEN AWAY.

OMAHA, Aug. 5.—Duncan Harrison's Comedians opened last night with Little Tuppert to a packed house. Hundreds were turned away. The piece and the company made a great hit. M. BURGESS.

EMPHATICALLY ENDORSED **THE PROPOSED LAW FINDS** **STAINWART SUPPORTERS.**

President Palmer Gives the Bill His Unqualified Approval—He Will Work for a Measure that Means Destruction to the Profession's Curse Encouragement and Pledges of Cooperation From Other Quarters—The New Movement Continues to Gather Strength.

The Mirror's crusade against managerial swindlers is drawing to its standard strong friends and numerous recruits. The necessity to secure adequate legislative remedy for the frauds that are shamelessly and boldly practised upon professionals every season is felt by all conscientious managers and by the great majority of sensible actors. Relief must be had from the swindlers that disgrace the business of theatricals and it can be obtained only by the enactment of a law that will declare the confidence men to be criminally responsible for their enormities.

A. M. Palmer is in hearty accord with all worthy reform movements having for their object the betterment of the conditions to which the profession is subject, and it follows naturally that he is in hearty accord with the present movement to secure a law whose effect will be to minimize the swindlers that are now perpetrated upon the profession by confidence men.

As President of the Actors' Fund Mr. Palmer was called upon, at the Association's last annual meeting, to point out a way by which the disasters heaped upon professionals might be averted. He suggested then the advisability of agitating for a legislative remedy.

Mr. Palmer's views on the subject of the proposed law are contained in the following letter from London:

77 STRAND, W. C.
LONDON, July 25, 1912.

To the Editor of the Dramatic Mirror:
SIR—I have no hesitation in giving it as my opinion that the movement, which you have inaugurated, to obtain the passage of an Act which provides for the punishment (criminally) of those who lure actors into their employ, and who, when the inevitable disaster comes, leave them unpaid and helpless upon the road, is more important, in its possible results for good, than anything undertaken for the active member of the dramatic profession in many years.

One of the greatest curses of our profession at the present time is the over-speculative, irresponsible "manager." He degrades an honorable calling, he degrades dramatic art, and he causes untold suffering to the poor people whom he employs.

A law, such as you propose, could not fail to help drive away this curse, and, while it might reduce the number of ostensible "employers" of actors in the United States, it would be of incalculable benefit to the whole theatrical guild.

As a manager I shall feel bound, upon my return to America, to do all I can toward helping to secure its enactment.

The move ment has received no more emphatic endorsement from any actor or manager than the foregoing. Mr. Palmer appreciates the urgent need of drastic measures to check the growth of the species of swindle from which hundreds of professionals suffer every season. He gives the proposed law no grudging or half-hearted approval, for he perceives its vital significance and the immense benefit that it will be to the unprotected professional.

As giving the views of the presiding officer of the most important theatrical association in this country and of a manager whose sense of duty to his guild is keen and steadfast, the foregoing letter will be regarded as an important contribution to the discussion of the reform now in process of agitation. And Mr. Palmer's promise to take an active part on his return to New York in helping to procure the passage of the bill assures to the cause another influential friend and ally.

From another prominent manager we have received the following letter on this subject:

NEW YORK, July 25, 1912.

To the Editor of the Dramatic Mirror:
SIR—On my return from the East I find your favor of the 24th inst. enclosing extract from that week's issue of THE MIRROR of draft of a bill entitled "An Act to Punish Frauds Committed Against Actors," and asking my views on the same.

I think the bill would be a very good one, but would suggest that a clause be added punishing actors for fraudulently breaking or ignoring contracts made with managers. You know there are a great many actors and actresses who will, for the sake of a few dollars (more salary, ignore a contract with a responsible manager and take chances with an irresponsible one. They break contracts with impunity, and give managers what they call "the laugh" if they speak of forcing them to live up to them. We have proof of this every season.

In the proposed bill, where does the proprietor of a theatre stand with those managers who fail to live up to their obligations, and also with the managers who go into a theatre, and before the week is half-ended the proprietor is compelled to pay not only the salaries of that week to some of the leading people, but salaries for two or three weeks back. I have had a number of bitter experiences of this character, and I think it would be a good idea to introduce a bill covering all frauds in the amusement world.

Very respectfully yours,
H. C. MINK.

The temptation to discuss various grievances when a movement is a foot to obtain redress for one particular grievance, is undoubtedly strong, and that is the reason why Mr. Miner, following the example of several other correspondents, seizes the opportunity to supplement his approval of the object sought by demanding other reforms. While we believe that a better understanding of all the annoyances and all the wrongs suffered by both actors and managers cannot fail to lead to good results at some future time, nevertheless the subject in hand is one of such scope and such importance that it ought not to be obscured by the introduction of irrelevant matters. The wisest discussion is invited so far as the proposed law, its object and its probable effect are concerned, but for obvious reasons, it is both wise and necessary to confine debate to these subjects alone.

We do not claim for the bill that it is destined to be a cure-all for professional ailments, or that it will achieve any other purpose than the very urgent one of punishing the rascals that cheat, delude and humiliate ac-

tors and of deterring their would-be emulators from entering the present safe and inviting field. If the law succeeds in accomplishing that result it will do all that it is expected to do. And that is much if, as Mr. Palmer describes him, the theatrical confidence man is "one of the greatest curses of our profession." To remove that curse is what we are trying to do, with the help of the members of the profession.

When that has been done other questions of reform will be in order. Meanwhile effort and discussion ought to centre on the great purpose directly in view.

At the present time, we may say, such breaches of contract as Mr. Miner describes are causes of civil action. They come under the head of private wrongs, which are open to redress only by civil procedure. In connection with our movement we contend that fraud against actors is a public wrong, and therefore it ought to be punished by the people. Such experiences as Mr. Miner refers to in the concluding paragraph of his letter are not public wrongs and they cannot be incorporated in a penal Act.

We are happy, however, to be able to enroll Mr. Miner as a friend and approver of the movement. He and all other reputable managers will share with the profession the benefits that will result from driving swindlers out of management. Unscrupulous and irresponsible competition is infinitely more disastrous to square men than is the hottest and liveliest of honest competition.

G. B. De Wier writes as follows:

PHILADELPHIA, July 21, 1912.

To the Editor of the Dramatic Mirror:
SIR—Any law intended to protect the weak from the strong should receive the support of the honorable and fair-minded of the fraternity. But there are always two sides to an argument.

Any law that will tend to weed out the sharpers and parasites in the profession should be passed; but let us not pull up the wheat with the tares. Here is a manager with little capital, but with large experience. He has pluck, and dares to venture and risk a little money he has. He thinks he has a good play, but it is untrue. No manager can forecast a success of a failure. All business men enter into risks. This manager works hard, gets a company together, and launches forth. He meets misfortune. Bad weather, a political convention, a county fair, or something else calls away the people. The company is clamoring for money. The manager has used his best judgment; his company, when matters are explained, are willing to lend a helping hand and wait—all except one, the kicker. He must have his money. And he stops the business.

Now who is the sharper—the manager or the kicker? I may be said that the manager had no business to look fate in the face and trust to luck; but if there were no managers to do this, there would be few successes. If a manager is honest, he will do the best he can, and, when he is doing the best he can, all sympathize with him, and all are willing to aid him and trust to fortune—all except the kicker, the sharper, the blackmailer, who sees a golden opportunity for himself to come out all right at the expense of his associates.

This is a common, every-day sort of a manager. Now who protects the "poor but honest" manager? Alas! there is none to do him reverence. Let us have law, let us be protected, but let the protection be on both sides. Let the law be so constructed that it shall weed out these designing tricksters, these charlatans, who know no more about music than a stick, who know no more about a play than a stone, who prey and fatten upon the talent they procure through lies and deceit. Let a law be passed that will provide that a manager must show that he has a reasonable capital to start on. Perhaps if honest he has credit, and that is worth something, as it will influence creditors to wait till the tide turns. By all means, let us have this law, but let it be as a two-edged sword—let it cut both ways.

Protection for the manager and protection for the actor. Man and man, hand in hand. Temper the keen edge of the law with justice, and give honest effort a chance. Half the battles that are won in life are won after fighting adverse fortune to the end.

I should view with suspicion, however, any law so stringent in its terms as to crush out the weaker managers and create a monopoly to the advantage of the richer ones. A manager may go out with sufficient to defray all reasonable expenses, but he cannot forecast business, and he may go out with the most honest intention of doing the right thing, and still get swamped, and under this law be liable to imprisonment for not having a sufficient amount of money to pay his company's fare back. It is the manager, in this case, that gets left.

When a manager has reached his limit, let it be at the discretion of the company whether he shall go on. If he shall go on, and by the consent of the company, let him be absolved from all liability for imprisonment, for doing what in his opinion would be the next best thing, to save himself from utter loss and financial ruin.

Mr. De Wier has fallen into the same error that other managers have fallen into who have not examined carefully the text of the bill.

The proposed law applies only to "any person who makes any false statement, representation, or inducement to an actor to procure said actor to enter into an engagement contract, or agreement with him." It applies to no other sort of manager. The manager who engages a company without making fraudulent representations—i. e., the honest manager—and who afterwards meets with disaster on the road in the manner described by our correspondent would have nothing to fear under the Act. The bill makes that perfectly clear.

Mr. Coote gives the gist of the matter in the following communication:

ALCAZAR THEATRE,
SAN FRANCISCO, July 19, 1912.

To the Editor of the Dramatic Mirror:
SIR—I earnestly hope that the bill will become a law. The passage of such a bill would be of great protection both to responsible performers and to responsible managers, and it would certainly drive the unscrupulous out of the field on both sides.

Sincerely yours,
BERN COOTE.

The following letter comes from an actor and stage-manager who speaks from the standpoint of one that has "been there":

NEW YORK, July 24, 1912.

To the Editor of the Dramatic Mirror:
SIR—As one who has had a bitter experience with the Lydia Thompson company, as related in THE MIRROR, and also as one who has passed the best portion of his life in the profession, permit me to add my endorsement to the present work of your paper in seeking to procure a law for the punishment of theatrical swindlers.

I do not see how the proposed act can harm honest managers with small capital. I know several such managers, and would not hesitate a moment about going out with them, for I know them to be honest, and they have a certain drawing power on the road that is better than cash capital in the hands of others.

As I understand it, this act only proposes to reach dishonest managers who swindle misfortunate matters to these they engage and keep them by false statements, only in the end to cheat them and leave them to starve or to live on the charity of friends. I hope the law will cover all cases of deliberate deceit.

It is the payment of an honestly-earned salary that an actor wants more than a law to secure fares from towns in or out of the State. And the

truth from a manager when he gets in arrears—no falsehoods that keep an actor on from week to week and prevent him from obtaining employment elsewhere.

Would it not be just if all the managers of the confidence class were published in the dramatic newspapers and posted in all dramatic agents' offices if, upon proper and legal proof, they could be shown to belong to that class? This method would serve as a warning to the profession until the law could give victims redress against this fraudulent class.

Yours sincerely,
LOUIS F. HOWARD.

Mr. I. N. Drew sends the following letter of approval:

PHILADELPHIA, July 21, 1912.

To the Editor of the Dramatic Mirror:
SIR—In regard to the proposed new law, it has been a long time coming, but better late than never. The proposition is a good one if it can be made effective. This Mirror has been successful in a great many reforms, and that it may be so in this case is the heartfelt wish of your humble servant.

I. N. DREW.

Even the theatrical confidence man has his organ. A sheet that characteristically rushes to his defence against the movement to obtain a law that will classify him as a criminal sagaciously observes that the proposed measure is "a silly confession of the inability of the people of the stage to take care of themselves."

On the same principle every law, enacted for punitive and protective purposes, would imply the inability of people "to take care of themselves." Why should the bunco-steerer, the forger, the panel-game worker, the green goods man be amenable to the law? The victims of these criminals are palpably unable "to take care of themselves." The swindlers are cleverer than they; *deceit*, the State ought neither to punish the criminals nor to protect its citizens. That is the logic of the theatrical confidence man's friend and ally.

From the same fruitful source of misinformation we learn that "other citizens—men and women engaged in the various pursuits of life—do not find it necessary to seek the protection of special legislation."

This is news, indeed. The defender of the theatrical confidence man, in spite of its bland and blatant assurance, is less familiar with the criminal law than the casual observer might naturally suppose it to be.

One instance suffices to betray this cocksure print's total ignorance of the matter. Section 382 of the Penal Code of this State reads as follows:

A person who obtains any food or accommodation at an inn, without paying therefor, with intent to defraud the proprietor or manager thereof, or who obtains credit at an inn by the use of any false pretence, or who after obtaining credit at an inn, absconds and surreptitiously removes his baggage therefrom without paying for his food or accommodation, is guilty of a misdemeanor.

Does not the foregoing law—which is but one example of many that may be cited—clearly show that "other citizens" besides actors have found it "necessary to seek the protection of special legislation?" The fact that hotel-keepers sought and obtained legislative protection against a certain class of swindlers does not prove that they are "simple-minded," or that they are unable "to take care of themselves," or that they neglect to "take ordinary precautions" to protect themselves "without the intercession of a special law."

The defender of the theatrical confidence man predicts that when the bill to punish the rascals that swindle actors goes to the legislature, "it will evoke a guffaw in which mirth will be to some extent blended with contempt." The prophecies of the dead-beat's friend hitherto have failed to connect; for which reason it is safe to presume that the laugh will be on the other side then, as it is now, over the gross exhibitions of ignorance that the dramatic nuisance invariably makes in its chronic but futile "opposition" to everything that has the betterment of the actor's condition for its object.

FOR A WOMEN'S AUXILIARY.

Mary Shaw expresses her views of the proposed Women's Auxiliary to the Actors' Fund Association in the following letter:

HULL, Mass., July 25, 1912.

I am in sympathetic heart and soul with the scheme for a women's fund, strictly for actresses.

Whether it could be most beneficial as a branch of the Actors' Fund, or as a separate organization remains to be seen.

I think there should be women in the board of directors of the Actors' Fund.

Please count on me and call on me for any help, financial or otherwise, that I can render.

Sincerely yours,
MARY SHAW.

The more the plan of a women's aid association in connection with the Actors' Fund is discussed the more it appeals to the sympathy and the judgment of the profession.

There is work—important work and plenty of it—to be done by the women of the stage in addition to the charitable and benevolent work that the Fund is now doing, and we are certain that the actresses who have this pure and worthy cause at heart will succeed in interesting the sisterhood to the extent necessary to bring about the auxiliary's establishment.

During the coming season this noble idea will bear substantial fruit, we are confident.

A SUPERB SPECTACLE.

The spectacle at Eldorado is superb. Nothing like it has been seen in America. The ballet of Egypt is wonderfully artistic and expressive, exhibiting a degree of discipline and unity that is remarkable considering the vast number of dancers engaged in it. The premiere danseuse and her male assistant give a marvellous exhibition of saltatorial skill. The grounds are breezy, the view from them unsurpassed, and the situation accessible. The only unpleasant feature of the trip to Eldorado is connected with the ferry lines: The accommodations for crowds are ridiculously inadequate, and the stream of plug-uglies and "sports" from Guttenberg and Union Hill make the return trip extremely unpleasant—especially for women.

On his way to Chicago, where My Colleen is to be presented at the Haymarket Theatre, on Aug. 25, Tony Farrell will play several towns on the Erie road, opening at Susquehanna Aug. 19.

CUES.



John E. Henshaw, of whom the above is an excellent likeness, is one of the best known as well as one of the most popular comedians on the American stage. Like many other prominent artists, Mr. Henshaw received his initial instructions and met with his first success on the vaudeville stage. For the past five years, he has been the starring partner of May Ten Broeck, the two appearing first in the farce of Two Old Cronies. Their connection with that piece had a great deal to do with building it into one of the best money-makers on the road. Season before last Mr. Henshaw went on tour with a new comedy called The Nabobs. Its success is well known. He is a handsome man and a graceful comedian, and in many respects resembles Henry E. Dixey. The Casino once offered Mr. Henshaw a large salary to take the position of principal comedian in its company.

LOUISE BARRON BUCHANAN has signed with Agnes Herndon. The season will open next Monday.

VIRGINIA BURFORD has signed with Telephonia, and will do the serpentine dance with that company.

IRENE VERONA is with the Pauline Hall Opera company.

DOE DE CARLETON is spending the Summer at her home in Boston.

EDWIN WAYNE, James Levering, and George A. Glenn have been engaged by DeWier and Grayson for Lodgers Taken In.

R. A. ROBERTS, who has undergone several painful surgical operations on his eyes, and who was compelled to spend a number of weeks in a darkened room, has entirely recovered his sight.

THE season of Hands Across the Sea will open at Plainfield on Monday next.

LILLIE LA ROSE will head the Widow Murphy's Goat company, which will take the road on the 20th inst. under the management of Colonel Theo. Hoppenheimer.

ALICE SLOUT and Jessie Lindsey, two charming little singing and dancing sou-brettes, have signed with Manager Frank Rich for Telephonia.

COLONEL MILLEREN is filling a number of companies. He says that he has never been busier than at present.

FREDERICK SWEDELL has been made the treasurer of A Temperance Town company.

CARRIE S. DEANE accepted an offer to sing at Halifax, N. S., on Monday night, the consideration being \$100 and her expenses. She had an offer for the leading female parts in O'Dowd's Neighbors while in the city, but declined.

EDDIE DARRING, the prima donna, who has been spending the Summer at her home in Anacostia, D. C., paid a visit to New York on Friday last in reference to her engagement for next season.

HARRY BECKWITH, manager of Good Old Times, is spending his Summer at Newark. The rehearsals will begin on Aug. 22, preparatory to his opening at the Bedford Avenue Theatre on Sept. 5.

HARRY W. GROSCHER and Frankie St. John are playing a Summer season with the Lockwood-Curtis Opera company. One of the features of the performances is the dancing of Miss St. John.

EMMA SALSBERY has been passing her honeymoon at Litchfield, Conn.

HARRY ALLEN returned from Boston on Monday to begin rehearsals with The House on the Marsh.

MANAGER E. A. M. FARLAND, of The Old Homestead, was in the city on Monday to secure the remaining members of his company. He is spending the Summer at Long Branch.

ROBERT DOWNING will play at the Coates Opera House, Kansas City, during the week of the big encampment of the Knights of Pythias there, commencing Aug. 22. Mr. Downing will produce two new plays this season, The Huron and Richard Cœur de Lion, which will be added to his repertoire. He is supported by Eugenia Blair.

HUGHY DOUGHERTY was presented with a gold-quartz match box by his life-long friend, Frank Rhoades, in Sacramento last week. Dougherty acknowledged the gift in a very happy speech.

W. E. GORMAN, business manager for the Rosabel Morrison Darger Signal company, is visiting relatives in Kenton, O.

EDWIN CLIFFORD, Jr., son of the late Edwin Clifford, will manage the tour of Edwin Tanner the coming season. Mr. Clifford is at Stony Beach, Winnebago county, Miss., where Mr. Tanner will join him for a fortnight's rest about Aug. 1.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter page, \$1.00; Half page, \$2.00; One page, \$4.00.
Professional cards, \$1 per line for three months.
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Reading notices (marked "R"), 10 cents per line.
Advertisements received until 10 P. M. Monday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

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NEW YORK. - AUGUST 6, 1899

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

CASINO—THE V. V. ADRIAL, 1815 N. KOSTER AND HALLS—VARIETY AND BURLESQUE.
PALMER'S—THE MAN OF 935 P. M.
TONY PASTOR'S—VARIETY, 9 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—Atlanta Journal.

SPECIAL.

Every professional inserting a card of ten or more lines for three months or longer in this paper will receive a copy of THE MIRROR for the same period, without extra cost.

CONSTANTLY INCREASING.

IN the month of July, 1899, THE MIRROR published 85 columns of advertisements. Last month it published 125 columns of advertisements—an increase of 45 columns. The advertisements of July, moreover, show an increase of 31 1/4 columns over those of June.

As we have pointed out hitherto THE MIRROR prints no "dead," "stretched," objectionable, or bogus advertisements. It prints only live and honest advertisements, at schedule rates.

Our business columns graphically demonstrate THE MIRROR's strength and popularity as the leading theatrical advertising medium.

INFORMATION SUPPLIED.

HERE and there in the letters sent out of New York and made current by the signature of Colonel JOHN A. COCKERILL may be found the wit and wisdom that season so much of that gifted journalist's expression. But here and there also in these letters are evidences that some parts of them have been written by the Colonel in haste, or that he has entrusted some of his topics to amanuenses or amateur hands.

In one of the letters, for instance, printed in the Democratic Standard, of Coshocton, Ohio, and bearing Colonel COCKERILL's signature, Manager A. M. PALMER, described as the acknowledged head of the dramatic managerial profession in this country, is called upon to "one of these days" look after the "cheating speculators who are bringing the dramatic profession into such disrepute—irresponsible and moneyless men who are ready at any and all times to organize theatrical ventures precisely as they would buy a pool on a horse race." And the article goes on to paint the misfortunes of professional people who are deceived and defrauded by these sharpers, and adds that "sooner or later a number of them will find their way to the Actors' Fund for relief."

Colonel COCKERILL does not seem to know that THE MIRROR has for several weeks been advocating a bill, drawn at its instance by Judge BITTENHOFER for legislative action next Winter, to correct this evil. In THE MIRROR this week, Colonel COCKERILL may read Mr. PALMER's hearty endorsement of the movement, given form and purpose by this paper, and in his next letter the Colonel is at liberty to assure his readers that the reform now under way will be pushed earnestly to a desirable result.

PERSONAL.

DUFF.—James C. Duff has returned from a trip abroad, and is planning his regular operatic season.

ABNEY.—Henry E. Abbey is expected to arrive in New York to-morrow from Europe, and will probably at once take to his yacht for a cruise with the New York Yacht Club to Newport.

WAINWRIGHT.—Marie Wainwright, with her daughters, is residing for the Summer in a handsome private residence in Tacoma, Wash.

BYRON.—Oliver Doud Byron jogs about Long Branch in a new T-car.

STRAUSS.—Johann Strauss, the famous waltz melodist, is spending the Summer at Ischl, where he is at work on his operetta of Princess Ninetta.

SOTHERN.—E. H. Sothern has returned from abroad, and with his company is rehearsing Letterblair at the Lyceum.

BELLEV.—Daniel Frohman denies that he has engaged or has negotiated with Kyrle Bellw to become a member of the Lyceum Theatre company.

JONES.—Henry Arthur Jones' new play for the London Criterion is nearly finished. The author describes it as a play of modern life, of the same genre as The Dancing Girl.

GERARD.—Betina Gerard was in town for a few days last week, having closed a prosperous and pleasant season with the Duff Opera company, which after its regular tour tarried six weeks in Louisville and played to immense business. Miss Gerard has gone to Fortress Monroe for a holiday. She met with pronounced success as Tessa in A Trip to Africa and in the part originated by Lillian Russell in The Queen's Mate. Miss Gerard will probably sign with Mr. Duff for another season.

GREENE.—Clay M. Greene was welcomed back to New York last Wednesday evening by the Lambs. Mr. Greene is their shepherd.

ARONSON.—Rudolph Aronson will sail from Havre by La Bourgogne on Saturday.

BURRESS.—Marie Burress, now in Paris, will sail from Liverpool next week. She will be on hand for rehearsals of Agatha at the Boston Museum on the 15th inst.

SIDNEY.—Fred W. Sidney says that he and his wife, known professionally as Vida Croly have had several offers for next season, but they want to act in the same company. They are at New Rochelle.

BEAUTE.—Ramsay Morris makes the mysterious announcement that he has engaged a young English actress, whose beauty will create a sensation in this country when she appears in Mr. Morris' company. Judging from her photographs she will lead Leslie Chester, Rosina Vokes' prize, a lively dancer.

HACKETT.—J. J. Hackett has been engaged as Lotta's leading man. Mr. Hackett was an amateur actor until last season. He is a son of the late Recorder Hackett and a nephew of Hackett, the great Falstaff. He made his first professional appearance in Alabama last Spring.

GOODWIN.—Nat Goodwin left for Boston last week to visit Henry Guy Carleton, and incidentally to chat with him concerning the production of Mr. Carleton's play, The Gilded Fool, by Mr. Goodwin in the Fall.

RUSSELL.—Lillian Russell, who is expected to arrive from Europe this week, has telegraphed that she will remain in London a fortnight longer.

GREENE.—Sylvia Gerrish had expected to appear in the Casino in the Fall. The fact that the place is to be changed into a concert hall in September, however, makes it impossible for her to do so. She will return to Europe.

BUTLER.—B. F. Butler, Jr., the son of Rose Eytinge, is spending a few weeks in London. He will return about Sept. 1.

HAMMERSTEIN.—Oscar Hammerstein, who has been in Europe for several weeks on business connected with his various theatres, is homeward bound.

HOYT.—Mrs. Charles H. Hoyt, better known professionally as Flora Walsh, celebrated her twenty-first birthday at Charlestown, N. H., last week. She received exactly one hundred and thirteen presents. Among those that came long distances to see her were John T. Brush, Bert Dasher, George Dunbar, Tim Murphy, and Elsie Lombard.

HAYDEN.—Martin Hayden went to Long Branch on Saturday for a brief vacation.

RUSSELL.—After two years spent in comic opera, Adelaide Russell will return to the dramatic stage. She has signed with J. Z. Little to play the leading juvenile part in his Gold Nugget company. The season will open the last week in August.

EYTINGE.—Rose Eytinge is writing a series of articles of peculiar interest to actresses for the Woman's department of the World.

CONNOR.—William F. Connor, James O'Neill's wideawake manager, returned yesterday from a week's visit to his star at New London.

SASSEEN.—David Sassien, the well-known dramatic critic of the Chicago Herald, arrived in New York on Sunday. Mr. Sassien is taking a fortnight's vacation. He will divide his holiday between Washington, Baltimore and this city.

DAVENPORT.—Fanny Davenport writes that she has leased a castle in Wales for the Summer. Several other professionals have secured castles in Spain.

MAYO.—Frank Mayo has gone to "Crockett Lodge," at Canton, Pa. for a short rest.

KNOWLES.—Edwin F. Knowles is spending several weeks in the Allegheny Mountains.

CHILDS.—Nat Childs, press representative of the Tremont Theatre, Boston, has taken a cottage for the remainder of the season at Winthrop.

RICE.—Fanny Rice, since her return from abroad, has been a guest of the Greenwood Lake Association, at their club-house, Greenwood Lake. Miss Rice is a successful angler. The other day she landed sixteen bass, weighing from two to three-and-a-half pounds each.

BERTINE ROBISON.

The portrait on the first page of THE MIRROR this week is that of Bertine Robison, who was born in Cleveland, Ohio, and has been on the stage in a professional and semi-professional way since she was six years of age. In her earlier career Miss Robison played in companies of no prominence in the West; but what this work lacked in distinction was made up in the experience that it imparted to the young actress.

Later, remaining in Cleveland for several years, Miss Robison took a prominent part in ambitious amateur productions; but finally, realizing that New York is the theatrical centre, she came East and entered the American Academy of the Dramatic Arts, studying with Mr. Belasco, Mr. DeMille, Jesse Williams, and other teachers. After she had thoroughly fitted herself for the work, she won success in well-known plays. Parts in The Charity Ball, Woman Against Woman, The Inspector, as produced in New York, etc., were acceptably taken by her, and in The Old, Old Story she last season won the praise of the press throughout the country.

Miss Robison will next season appear in her own play, entitled Flusterbudget, a comedy that is said to give her every opportunity to display her ability. Her manager, Percy West, says that her success will be assisted by every legitimate means.

Miss Robison will appear in several New York productions during the coming season, at the same time completing her plans for her tour. She is not willing to risk success upon one piece, and is busily engaged in reading plays from several sources, at the same time conserving health and gaining strength at Geauga Lake, a beautiful and popular resort in Ohio where she has a Summer home.

MR. FRENCH ON SEVERAL TOPICS.

"No truth in it." That was the laconic comment of T. Henry French, when shown a statement, published in the Herald to the effect that Elliott Zbrowski, Mr. French's partner in proprietorship of the Broadway Theatre, had gone abroad to sell that property for a large sum to an English syndicate that would transform that house into a great music hall.

"What do you think of the statement attributed to Mr. Aronson, that the profitable days of comic opera are numbered?" the Mirror man asked Mr. French.

"People have different experiences," replied Mr. French, "and as a result their ideas differ. My receipts for thirty-one weeks of La Cigale were \$310,000. And I need not add that comic opera suits me very well."

Asked as to his plans with the Garden Theatre, Mr. French responded that he had no present plans beyond playing the attractions that he had engaged for that house. These, in their order, as has been stated in THE MIRROR, are: Simbad, Moljeska, the Bostonians, and Lillian Russell in a spectacular production of The Mountebanks. This opera, it is understood, will be put on with a lavish elaboration never before seen in this city in such an attraction.

The troubles in the building trades seemed last week to have almost wholly stopped work on the Empire Theatre. Mr. French was asked if he anticipated any trouble of a like character in the work on his new house on Eighth Avenue.

"No," he replied. "All my contracts for the work on that theatre contain provisions that will obviate any such delay. The building work is now going on rapidly, all excavation having been finished. This work was much slower than I expected it would be, as we found much rock that had to be blasted." The statement as to Mr. Zbrowski's intention to sell the Broadway Theatre to a syndicate gave \$500,000 as the sum for which it

was to be disposed of. In view of the fact that Mr. Zbrowski transferred to Mr. French a one-eighth interest, being half of the purchase from Mr. Sanger, for a sum relatively much less than the one mentioned as the valuation to the syndicate, is *prima facie* evidence that there was nothing in this story.

MR. PALMER'S FOREIGN VISIT.

Last week A. M. Palmer and his party went from London to Paris. Their stay in the former city—where they rented a dwelling and "kept house"—was full of pleasure. The weather was all that could be wished, and their friends vied with one another in showing them attention.

"Indeed," says Mr. Palmer, in a letter received here a few days ago, "the Londoners seem determined to show all Americans that socially, at any rate, they like them better than any other of the visitors who flock every year to this matchless capital."

Mr. Palmer says, that although theatrical business is supposed to be dull, all the theatres in London offering good attractions seem to him to be doing extraordinarily well.

"Irving's success in Henry VIII. is said to be the greatest he has ever known," Mr. Palmer continues; "indeed, he told me so himself. His Cardinal Wolsey is a wonderful performance. I am sure Americans will like it, and they will always owe Mr. Abbey a debt of gratitude for enabling them to see it."

"Sarah Bernhardt, Wyndham's Fringe of Society, Alexander's Lady Windermere's Fan, and Toole's Walker of London (which Goodwin will do in America) are all drawing great business."

After spending a few days in Paris Mr. Palmer went to Hamburg, where he and his family will remain for several weeks. On Aug. 26 they will embark for home at Hamburg on the *Normannia*.

PRACTICAL RESULTS.

"I am impelled to say this for my card in THE MIRROR. I have received more letters from managers offering me time in the very best houses in America for just for a Lark, and more applications for positions from managers, advance agents, and actors than I thought could be possible. From my own personal experience I must say that THE MIRROR is the place to look if you wish to have managers see your reflections."

DOUGLAS AHERN.

SOUTHOLD, L. I., July 21, 1899.

THE CHANGE AT THE BROADWAY.

Frank W. Sanger on last Wednesday sold his stock in the Broadway Theatre to Elliott Zbrowski, receiving \$107,000 for his quarter interest. Thereupon Mr. Zbrowski transferred one-half of this stock to T. Henry French, at the same rate. Mr. Zbrowski now owns five-eighths of the stock of this theatre, and Mr. French three-eighths, and the total valuation of the property, on the basis of this transfer, is \$428,000.

At the time of his transfer of the stock, Mr. Sanger resigned the presidency and management of the Broadway Theatre, and T. Henry French was elected to those positions. The change in management is to follow immediately, although Mr. Sanger will draw the salary of the position until Aug. 15, when the new season will open. Mr. Sanger will be furnished with a business office, however, by Mr. Zbrowski until he can make headquarters in the new Empire Theatre.

Mr. Sanger offered to Mr. French's lawyer one-half of his quarter interest in the Broadway Theatre for \$50,000 about two weeks before the sale to Mr. Zbrowski, but the offer was declined. It is said that a portion of the excess received from Mr. Zbrowski goes to Mr. Sanger's lawyer for services in the controversy over the stock that is by this means settled.

Mr. Sanger's one fourth interest in the Broadway property cost originally \$60,000. His share of the profits to date have repaid the principal, and the sale last week represented a clear gain of \$107,000 on the investment.

PIRACY IN THE EAST.

H. Percy Meldon, who for some time has been the general director of the Lothrop stock companies, which have played the cheap theatres of the Lothrop circuit, embracing Boston, Providence, Worcester and Portland, has left that employment, as he says, after fruitless efforts to prevent the pirating of plays by Lothrop.

Mr. Meldon says that the play of Pique was played a week under the title of The Outcast; that Two Nights in Rome was played two weeks under the title of The Vendetta; and that Hazel Kirke and Esmeralda were respectively presented two and three weeks under their proper names, with no attempt at concealment of the stolen property.

The circuit in which these plays were given includes the Grand Museum of Boston, the Providence Museum, and the Lothrop Opera House of Worcester.

The only manager who has instituted proceedings against Pirate Lothrop is Harry Lacy, who has a case now pending in the Boston courts.

THE SULLY MENAGERIE.

Daniel Sully is on his way to San Francisco. Mrs. Sully has remained at the Sully farm up in Ulster county to look after the stock and harvests. She is an expert agriculturist and can give points to the average countryman on farming. Besides the horses, cows and other animals over which Mrs. Sully has dominion there have been two unusual specimens added to the list. One is a semi-tame black bear which was caught some time ago and whose perambulations are now restricted to the length of chain that binds him to a log; the other is a four hundred pound brute that was caught in a trap by Mrs. Sully's people last week. The farm is in the Catskill region; hence these peculiar guests.

THE USHER.



In conversation with a journalist the other day David Henderson remarked that "the people of New York are not more fitted to criticize a play than are the people of Hoboken," and he also said that "a large portion of New York's population is composed of immigrants who are too poor when they land to get any further, and consequently they become citizens of the metropolis."

Mr. Henderson's sage observations seem to imply that Simbad's receipts are not up to the mark claimed by its industrious press agent. The manager of the dressed-beef burlesque now at the Garden is possibly an expert on the condition of dramatic taste in Hoboken, and it may be Simbad has peculiar and exclusive charms for the late arrivals at Ellis Island, but pray tell us what have Mr. Henderson's intercourse with Hoboken, and the patronage his archaic leg-show draws from immigration circles, to do with the ability of the New York public to discriminate in matters theatrical?

In the words of the Roman orator, I pause for a reply.

The successful "labor" play is yet to be written—if, indeed, it will ever be written. Certainly not during the struggle between capital and labor, and while the sky is overcast with the darkening clouds of impending civil strife between the clashing forces can it be expected.

The subject is too real, too vital to be transferred to the mimic world of the theatre. The same sort of reasons that made war plays unpopular for twenty years after the rebellion make "labor" plays unpopular today.

The contest between labor and capital is in its infancy. The problems involved in it have approached no nearer to a settlement than they were at the beginning. The dramatist can hardly be expected to find the solution.

Every play dealing with capital and labor has failed, so far as my recollection goes, except where those elements have been employed so vaguely that they give color rather than backbone to the story.

Puzzles in sociology are not liked when they are studied over the footlights.

Because labor struggles have engrossed public attention for several weeks past, a number of labor plays are announced to go on the road next season.

Their promoters will probably find that it is not an easy thing to steer safely between the Scylla of labor and the Charybdis of capital.

The genuine workingman has a profound contempt for buncombe and demagogic claptrap. He is quick to see through a transparent device to entrap his hard-earned quarter dollar by soft-soaping his prejudices.

As for the fashionable class of playgoers the labor drama is not to their taste, naturally. Horny hands and sweaty brows lack interest to men that manicure their fingernails and to women that powder their noses.

A London reporter asked E. S. Willard the other day when he intended to act in England again, and Mr. Willard sententiously made answer:

"When theatre rents are lower, and people arrange their dinner hour so that I shall not interrupt them. I may add, also, when I can get some good plays. But where are they to be got?"

That is the question nearly every English manager and star is asking. The dramatic field over there is unprecedentedly barren. We are better off in respect to plays prospective in this country.

It is a curious and amusing characteristic of the dramatic nuisance that it rarely gets anything straight. Its vision is oblique. For instance in one sentence it condemns the folly of protecting actors from swindling managers and in the next it applauds the show printers' protective organization which will shut out "the petty thieves who have sometimes masqueraded under the title of theatrical managers." The actors have my congratulations and the show printers my condolences, for the dramatic nuisance's "opposition" is the unmistakable herald of success while its praise is conversely the deadly *coup de grâce*.

The transformation of the Casino into a music hall has not so much significance as some of the newspapers profess to attach to it.

It does not mean that our Broadway theatres are to be given over to comic singers, tobacco and drinks. It merely signifies that Mr. Aronson sees no money in a permanent comic opera company without a prima donna or a comedian star, and as all the developed specimens of that variety are running companies of their own, he finds a new departure advisable.

One swallow does not make a Summer nor does one theatre give the cue to the whole

business of amusements. Mr. Aronson's move is shrewd and promising. But we baffle the newspapers and the managers that think money is only to be made by turning the theatres into music halls!

GOSSIP OF THE TOWN.

SEILLA REES is at Asbury Park for two weeks.

BARNEY WILLIAMS, the German comedian, has, at his own request, been released from his engagement with Davis and Keogh's Hustler company.

EMIL BOURLIERE, of the Masonic Temple Theatre, Louisville, Ky., has concluded his annual business trip to the city, and returned home. He says that he has secured a star list of attractions for the coming season.

JENNIE GOLDBERGER is spending the Summer in Indianapolis.

GERTRUDE LADDY, last season with Oliver Doud Byron, has signed to go with Siberia.

RICHARD GOLDEN in Old Jed Prouty commences his season Aug. 8 at the Boston Museum.

FRANK LANDER, Mrs. Lander and their little daughter are summering at Asbury Park.

E. A. HIGGINS has been engaged as business manager for Underground.

STEVE LEMMON will go in advance of Mark Murphy in O'Dowd's Neighbors, for which Tony P. Riggs, of the Old Jed Prouty company, has been signed.

BART COOTE has accepted an offer from the Alcazar Theatre stock company, San Francisco, to play leading comedy parts for thirty weeks from Aug. 1.

AGNES BURROUGHS will be Thomas W. Keene's leading lady next season. Perry Lindon has also been engaged for this company.

THERE is quite a colony of theatrical people spending the Summer at the Albion House, Asbury Park. Among them are George M. Welty, Henry F. Greene, Eugene O'Rourke, and Melville Stolz. The business staff of W. A. Brady's attractions can nearly all be found at the Albany at meal times, and at James J. Corbett's training quarters during the rest of the day and night.

WILLIAM H. PASOR, the handsome young juvenile man of James O'Neill's company, has returned to New York after a pleasant holiday at Newport.

THE manager of the Peavey Grand Opera House, Sioux City, Ia., E. L. Webster, is now in the city. He will make his headquarters at the Sturtevant House for several weeks. Mr. Webster has one of the best houses in Iowa, and besides that he controls the Black Hills circuit. He says that the past season was the most prosperous in the history of the Peavey Grand.

THE new Opera House at Pottstown, Pa., will be finished by Oct. 5. C. F. Strohl, the manager, anticipates a lively season. The town has a population of 15,000, and the new theatre, it is said, will be one of the best in the State of Pennsylvania.

THE latest engagements for Charles Hartford's company are Willard B. Wright, Bertram Temple, John H. Mitchell, William T. Galvin, and John Hoffman.

DORIS DAVIDSON has engaged people for Dangers of a Great City, and not for Guilty Without Crime, as has been announced. The latter play will be used but two weeks during the season, for return dates.

OF the Lyceum Theatre company, Manager Frohman says that Georgia Cayvan is due in San Francisco on Aug. 12 from Japan; Effie Shannon and Bessie Tyree, who have been in London together, and Mrs. Whiffen, return to New York this week; Mr. Keely, Mr. Ratcliffe, Mr. Rayntun, and Mr. Harbury are all due in a few days.

FRANK HARRISON will appear in a leading part in Leavitt's Spider and Fly company the coming season.

MR. and MRS. JAMES L. CARRHART are enjoying the sea breezes at Gloucester, Mass.

MR. and MRS. LAURENCE CAULLEY, the latter of whom is engaged to support Margaret Mather the coming season, will arrive in New York on the City of Berlin on Wednesday. They will stop at the Fifth Avenue Hotel for a few days previous to leaving for Chicago, where Miss Mather's company will begin rehearsals at the Chicago Opera House on Aug. 10. All of Miss Mather's printing this season will be new and of a high class.

THE City of Paris on her record-smashing trip to New York, which finished on Wednesday, brought a cargo of home-coming professionals, including DeWolf Hopper, Nat Goodwin, Edward and Sam Southern, Howard Kyle, Richard Harding Davis, Burr McIntosh, and John W. McKinney.

HENRY E. HOYT has sued Mrs. W. B. Nettel, an officer of the society club called The Drawing Room, for services as stage manager, etc., of an entertainment of tableaux last April. This was the affair for which Walter Damrosch's orchestra furnished music, and during which Mr. Damrosch and his musicians withdrew at eleven o'clock at night, claiming that their contract expired at that hour. Mr. Hoyt's claim is for \$1,100.

EDITH TOTTEN did not open with The Mikado at the Ocean, Long Branch, as was intended, last Monday.

MAUD CLIBBROW made her first appearance in this country at the West End Amusement Hall, Long Branch, with Walter Granville, in Ernest Warren's comedietta of Nettle, on July 22, the occasion being the World's Sick Baby Fund benefit.

FRANK HOLLAND has been re-engaged for leading business with Jennie Holman. The company will open on Aug. 10 in Missouri.

JOHN RINGLING has engaged William L. Lykens to do special advance work for the Ringling Brothers' Circus this Summer. Mr. Lykens goes with Pauline Hall during the regular season.

PERCY KINGSLEY, last season with Primrose and West's 5 Bells, will be the leading juvenile man with J. W. Summers in Jerry.

J. A. BROWDER will travel with the Jane Cooch company next season.

FRANK O'NEILL has signed with Effie Elder.

THE performance of The Ticket-of-Leave Man, given at White Plains last week, for the benefit of Frank Roberts, who is taking the gold cure there, proved a very successful bit of business. Mr. Roberts will come back to New York this week fully restored, it is said. His services will no doubt be in demand.

THE following people will be members of the well-known Henshaw and Ten Broeck combination, and will present their substantial success, The Nabobs, the coming season: John E. Henshaw, May Ten Broeck, Montjoy Walker, Robert J. Ward, Barney McDonough, Byron G. Haslam, John Brighter, Kitty Beardsley, Marie Darcy, Kitty McConnell, Blanche Henshaw, Tillie Jardynne, Alice Veazie, Zeda Wilson, Carrie Eder, Walter A. Phillips, musical director. V. D. Hudson and John W. Maguire will also be with the organization. E. G. Stone will manage the tour.

MILE STAUDER, who for the past two seasons has been the danseuse with The Hustler company, has signed a contract to appear for fourteen weeks at the Victor Emanuel Theatre in Turin. She will not return to this country until next Summer.

MRS. BERNARD-BEER, who will make her American debut at the new Manhattan Opera House in November, has called for Maurice Barrymore to join her company in London for a short season that she will play there before coming to this country.

AMONG the sojourners at The Dorincourt, Schooley's Mountain, N. J., are Mr. and Mrs. A. B. De Frece, S. Miller Kent, Mrs. Samuel Colville, and Nelson Roberts.

W. L. WEISSINGER writes from Blackville, S. C.: "THE MIRROR is the best dramatic paper published. Couldn't do without it."

MARY ANDERSON has written a denial of the report that she is about to return to the stage.

DOCKSTADER'S MINSTRELS opened their season at the Leland Opera House, Albany, on July 21, to \$85; at usual prices. The weather was very warm, but it seemed to have no deterrent effect on Albany people, and there was no trace of the effect of politics.

ADAM EVERLY, a well-known real estate agent of Philadelphia, and one of the Board of Directors of the Forrest Home, has been appointed to the consulate at Birmingham, England. Mr. Everly was at one time an actor, having made his debut on the stage of the Arch Street Theatre, Philadelphia, Sept. 7, 1867 in The School for Scandal. Mrs. Drew playing Lady Teazle. He abandoned the stage in 1872 for the real-estate business.

A. D. TURNER, formerly with Hoyt and Thomas, goes as manager of a new play called The Fatal Gift. He has already signed Frank Evans, Tillie Shield, and Mr. and Mrs. Sheridan Block.

CHARLES T. VINCENT, author of Nora Tachree, will assist Sidney R. Ellis in the rehearsals of this play that begin at the Union Square Theatre on Aug. 2. Harry Trayer has been engaged to originate the leading heavy part. Seavey has completed the scenery for this play, in which Sadie Scanlan will star.

THE COURTING CAMPAIGN, a new comedy, was produced at Saratoga on Aug. 25, and is said to have made a hit. Its authors are A. M. Downes and W. R. Wilson, New York newspaper men. It is a story of love and politics, presenting a conflict between personal desire and party and family duty. Features of the play are a torchlight procession and a scene at political headquarters on election night, where returns are received. After changes, it is said, the play will be brought out in New York. The cast at Saratoga included Tyrone Power, George Ober, Henri Lynn, Maurice Darcy, Adelaide Ober, Edith Crane, Lois Arnold, and Eva Randolph.

LILLIAN RUSSELL was expected to sail on the City of Paris, which reached New York on Wednesday, but at the last moment she decided to remain abroad a fortnight longer.

THE report that Hugh Fay, the Irish comedian, had died on his way to Europe, was false.

HENRY GREENWALL says that Fred. Hodgson, who was reported last week to have severed his connection with the Southern manager's booking-office, had no connection with him whatever. "I allowed Hodgson to use my office free of charge. He began to use my name in his enterprises and I put a stop to it, and requested him to discontinue using my office. The paragraph in last week's MIRROR gives an impression that I have lost an important business associate, which is not the case."

DE WOLF HOPPER is narrating with gusto to his friends his experiences abroad, several of which have already been chronicled by THE MIRROR. One of his surprises in England was caused by a railway conductor who, after asking Hopper his destination and receiving a reply, politely touched his cap and added, "Thank you." And the courtesy was not a personal tribute. At a dinner given to Hopper and Nat Goodwin on the Fourth of July, by Beerbohm Tree, the American flag had an inning, and scored everywhere. Flags were stuck in the butter, in the cakes, in the meats, in the ices, and were even spread in the coffee saucers. There is the trace of a jest in this akin to the cure of inebriety by the employment of whiskey in everything at table.

THE HUSTLER, Davis and Keogh's musical farce-comedy, will begin its third season at Atlantic City on Monday, Aug. 8. John Kernell heads the list of comedians, and George Marion and Leonard Somers have been engaged.

PORTER J. WHITE has been engaged to play Paul Kraymer next season.

GEORGE LOWDEN, business manager for Ida Van Cortland, is visiting that star at her Summer home on Gibraltar Island, Muskoka Lake, Ontario. Miss Van Cortland is busy preparing for next season. She has an adaptation of Thackeray's novel, "Vanity Fair," which she will add to her repertoire. Her season will open on Sept. 15 in Canada. Rehearsals will commence about Sept. 1 at her home.

THE latest engagements made by James R. Mackie, for Grimes' Cellar Door, are Harry W. Wright, Alice Montague, Royer West, Blanche Nichols, Lola Bigger, Carrie Neilson, Marie Carey, soprano, late of Annie Pixley's company, and Walter A. Phillips, formerly musical director of The Nabobs company.

ROBERT DE-CRET, the rising author-actor, who has already produced a number of successful plays, and who has written a new piece just accepted by the Newell Brothers, is negotiating with Sybil Johnston to write a play for her in which she may star next season.

MANAGERS Henshaw, of the Lyceum Theatre, Cleveland, and Wilbur, of the opera company in which La Regalocita appeared in that city, through the MIRROR's correspondent of Cleveland, deny the statement made by Miss Dorothy, the child's manager, that La Regalocita was not prevented from dancing by the Humane Society. They say, also, that La Regalocita danced but four nights, instead of two weeks, as Miss Dorothy stated.

HENRY GUY CARLETON has finished his play, A Gilded Fool, and is now busy planning the scenery and accessories for its production, which will be the most elaborate yet made by Nat Goodwin, for whom it was written. It is a play of to-day, and is strongly conceived, affording Goodwin a chance to show many sides of his versatile ability. Those who have read it, consider it the very best thing that Carleton has yet done, and are predicting all manner of pleasant things for it. The scene of the story is Washington Square, New York city, and the characterization is so strong that it will require a very expensive company, and this has been provided.

GEORGE S. FLEMING, playing Colonel Wynter in In the Ranks, with his wife, Ida Anderson, went to St. John and Halifax with the stock company under the management of T. D. Frawley. The company's regular eight weeks' engagement terminated in St. John, and being idle for one week the management visited Halifax for two weeks. The Saturday evening prior to the reopening in Halifax, it is said that Mr. Fleming and his wife left the company, thereby thinking to break the organization.

THE daily papers have been getting the name of the actor engaged as Mr. Daly's leading man badly muddled. It is H. B. Conway, and not Hart Conway. H. B. Conway, an Englishman, appeared at the Lyceum Theatre, in this city, in Our Flat, Oct. 21, 1889, in which he did not score a success. Hart Conway came from England with Lingard's company. He was with Daly one season, but is now at the Chicago Dramatic Conservatory.

THE artistic idea and the business idea had a collision at Eldorado last Thursday night. Manager Frederick Walker, whose brother is president of the Eldorado company, had insisted upon a reduction in the number of musicians directed by Nathan Franko, who, as he says, with the approval of the officers of the company, engaged sixty for the season. Mr. Franko had dismissed ten musicians, to accord with Manager Walker's idea of economy, and resisted a further reduction as destructive of his artistic reputation. Manager Walker, it is said, used unseemly language to Mr. Franko, who lost his temper and struck Manager Walker. The spectacle of Egypt Through Centuries continues as a splendid show, even to its music, which is still conducted by Nathan Franko, and Manager Walker is still manager, although he does not seem to manage the chief musician.

THE New York Comedy company is still continuing successfully at the Queen's Theatre, in Montreal. THE MIRROR recently noticed the flattering opening of this Summer engagement, and gave an idea of the favor with which the company was received. The Montreal press is unanimous in praise of the work of Clara Rainford, who has appeared as Mrs. Joselyn Tubbs, in Pink Dominoes, as Mrs. Birkett in Betsy, as the Marquise in Caste, and in other roles to great acceptance.

LEONARD JORDAN, the adapter of Dorothy's Dilemma, in which Rose Coghlan starred last season, is sojourning at Saratoga Springs, and is at work on several orders for comedies.

MANAGER JAKE SCHWARTZ, of the Grand Opera House at Bryan, Texas, has returned from a trip to the far West. "I sadly missed THE MIRROR while away," he writes, "and upon my return I hastily devoured the contents of my file for several weeks back, and now I feel that I am as well posted in everything appertaining to theatricals as if I had not missed a single copy." Mr. Schwartz has an excellent list of attractions booked for next season, including A Breezy Time, Fast Mail, Katie Putnam, Patti Rosa, Lizzie Evans, Clay Clement, Around the World, Friends, Gorman's Minstrels, and many others.

ROBERT GAYLOR opened his season in Sport McAllister at Red Bank on Monday. The company has been rehearsing at Asbury Park, and Manager Brady says the organization is stronger than before. It includes Bernard Dyllin, Charles W. Young, Gilbert and Goldie, two young men from the Pacific coast, David Conroy, T. H. Davies, Samuel Henry, Joseph Spears, Joe Sutherland, Bessie Fairbairn, May Gaylor, Bessie Gilbert, the cornet player, Jennie Clifton, Kate Gilbert, Lilly Allen, Margaret McDonald, and Sallie Carter. Gaylor's season is almost completely booked up to July 10, 1913.

MAYBURY FLEMING.

The accomplished dramatic editor of the *Mail* and *Express* is the subject for this week in THE MIRROR's critic portrait gallery. Mr. Fleming was prepared for college by Professor Lavalette Wilson, of Haverstraw-on-the-Hudson. He matriculated at the University of the City of New York and was graduated in the class of '72, taking second honor, delivering the Latin salutatory, receiving the degree of B. A. and being elected to the Phi Beta Kappa Society. The following year he took a post-graduate course in higher mathematics under Professor George W. Cookley, the well-known mathematician and astronomer.

In 1873 Mr. Fleming became the principal of a collegiate school at Southport, Conn. He held that post for two years, during which he received the degree of A. M. from the University. Mr. Fleming thought seriously for a time of reading for holy orders, but he changed his mind, continued to teach, and entered the University medical college under the preceptorship of the late Professor John C. Draper.

Mr. Fleming made his journalistic debut in 1877, when he began to write editorials, art, book and dramatic criticism, chiefly under the late Major Bundy, on the *Evening Mail*. Eventually Mr. Fleming became the dramatic and cable editor of that newspaper, and continued to conduct those departments since the time of the amalgamation of the *Mail* and the *Express*.

The analytical and witty articles signed "Third Nighter" are from Mr. Fleming's pen. They serve to supplement and to expand the briefer and less carefully prepared notices of first performances. Mr. Fleming has written verse for *Scribner's*, the *Century*, and other magazines, and although he is wont to speak in deprecatory terms of his achievements in this direction, his place as a poet has been recognized by Edmund C. Stedman, who has included several selections from Mr. Fleming's writings in the "Library of American Literature."

Mr. Fleming, as this brief sketch indicates, is a scholar whose severe training fits him to examine into the work of playwrights and of actors. He is a man of fine taste—discriminating, keen, quick to perceive merit, and equally quick to detect the false. He is conscientious and unfettered in the exercise of his judgment and in the expression of his opinions. But he never fails to couch his severest strictures in courteous and critical terms.

Mr. Fleming's home is at New Brighton, Staten Island. His brother Clarence is the business manager of Rosina Vokes.

A CHAT WITH NAT GOODWIN.

"I never had a more enjoyable time in my life," said Nat C. Goodwin the day after his return from England, to a *Mirror* man who met him on the street. "Mr. Irving, Mr. Toole, Beerbohm-Tree and others dined, wine and entertained me, and with DeWolf Hopper, Ed. Sothorn and congenial friends I enjoyed a sort of continuous picnic."

"I visited all the theatres, but nothing in the line of comedy struck me until I saw Walker, London. This I had purchased from French last spring, and it really was the cause of my trip abroad. It is one of the best things I have ever seen, genuinely funny, and Toole is inimitable in it. I shall change it, making the leading part that of a younger man. The scenes take place on a house-boat, and I would like to produce it on a stage where the effect of this boat can best be obtained."

"Mr. Irving's production of Henry VIII. is the grandest I ever saw. It really cost \$75,000. I found Beerbohm Tree the prince of good fellows and one of the best and most versatile actors I ever saw. I hardly think he will ever visit this country, as he is well established and quite content with his surroundings, as he well may be."

"I was urged by managers and actors to return and play in London, and was assured that the terms would be most liberal. I think I shall do so within a few years. They tell me there is a field there for an aspiring young comedian."

"De Wolf Hopper made a host of friends. His buoyant, breezy manner captured everybody, and I think he, too, has the London fever. He and I won five out of six pools on the way back. And, of course, you know we were on the *City of Paris*, and that she beat the record. Yes, although I had a delightful time, I am glad to get back. I love my own, my native land, as the song goes; and I love it all the more after a visit abroad."

"I shall be glad to begin my season again. During my absence Mr. Warner, my manager, has filled my time, engaged my support, and gotten up new scenery. This will be the first season I have carried scenery, but I have new plays, and I intend to produce them in the best manner. I open at Colonel Sinn's Park Theatre, in Brooklyn, on Sept. 5, when I shall produce Henry Guy Carlton's play, *A Gilded Fool*. I have great faith in it. I also have an original comedy, written by Gus Thomas, called *In Missouri*, in which I also have great faith. Sydney Rosenfeld is writing still another piece for me, to be used early in September. I hold Walker, London, in reserve."

"Mr. Warner assures me that my company, printing, etc., will be the best I have ever had. That being the case, I think I shall take the road as well equipped as it is possible to be. I think the season will be a good one from the beginning. The political excitement will influence the one-night stands during evening demonstrations, but otherwise I have no fear. I am going out for fame and ducats this year, and I'll tell you how I succeed when I meet you next Summer at the World's Fair when I play Hooley's."

It is said that Mr. Goodwin has under consideration a proposal to put in a full season, after a season or two, at the Union Square

OUR DRAMATIC CRITICS.



MAYBURY FLEMING.

OF THE NEW YORK MAIL AND EXPRESS.

Theatre, and that his wish to have in hand several plays relates to that possibility.

A TALK WITH MR. GREENWALL.

"The outlook for the South is the best in many years," said Manager H. Greenwall to a *Mirror* man yesterday. "I look for an unparalleled season in New Orleans, while in the South generally there is every prospect that the amusement season will be a very profitable one. The presidential election will have little or no effect upon business, as they take such matters less seriously in the South than they do in the North."

"The main thing upon which I base this view, however," continued Mr. Greenwall, "is the development of industry in that region. They are not depending solely upon cotton-raising, as they did formerly there. Big crops of corn and other cereals, as well as the raising of cattle for the market, will make the difference, and Louisiana will have one of the best sugar and rice crops ever known. I therefore look for one of the best seasons in twenty years."

"With this expectation, I have booked for my Southern theatres the best line of attractions ever seen in that locality. At the Grand Opera House in New Orleans, for instance, I shall present in succession such people as Richard Mansfield, Fanny Davenport, Stuart Robson, and Marie Wainwright. That city never has seen such an array of talent as that for which I have arranged, and I am satisfied that the result will be altogether satisfactory. Yes, most of these attractions will be played on my Texas circuit. That State will be unusually prosperous this year."

"With all of my interest in the South," added Mr. Greenwall, "I shall take great pride in my venture in this city, the Union Square Theatre, which will receive my personal attention. We have renovated that house throughout, and shall try to make it one of the most popular theatres in New York. The engagement of Fatherland, which opens for three weeks to-night, will but introduce a season that has every promise of success. Later we shall have The Liliputians, who will present a new spectacle, and following them Charles Frodman's company in *Gloriana*. Joseph Haworth, under the management of Mr. Sanford, will also appear here in his new drama, *The People's King*, and will be followed by Henley and Doucank; in their new play, and by Milton Nobles in his new comedy. So, you see, we have a list of fine attractions."

THEIR FUN ABROAD.

"No American appreciates his country until he has been abroad." So spoke John W. McKinney after his return from Europe with De Wolf Hopper last week. And the thermometer was 95 degrees in the shade at the time, too. By that Mr. McKinney did not mean to insinuate that the foreign trip of himself and his star was lacking in pleasant incidents, but only to attest their joy at once again breathing the free air of the greatest place on earth.

It was Mr. Hopper's first experience out-

side of American territory, and Mr. McKinney's eighth European trip. In London Mr. Hopper was treated like a lord. Dinners and other festivities early and late reduced his average of sleep to three hours a night—or morning, rather. Between times he visited various points of interest. At the Agricultural Exposition in Warwick Park Mr. McKinney was presented to the Prince of Wales, but he is no prouder now than he was before.

After a ceaseless round of engagements Mr. Hopper's stalwart physique began to show signs of wear and tear, and Mr. McKinney forcibly dragged him across to Paris in order to get some sleep. They were there on the 14th of July, the anniversary of the destruction of the Bastille. American flags were shown everywhere, and the star and the manager made a hit by draping their landau with the standards of the two republics. As they drove through the streets the equipage was frequently cheered. What with the wonderful illuminations, the crowds dancing in the streets and the general enthusiasm the visitors' eyes had a feast.

The French are fond of Americans, and Americans swarm in Europe this Summer, 160,000 having sailed from this port alone. Mr. McKinney, who carried his pencil and date-book everywhere, has figured up that Americans will spend \$700,000,000 in Europe this year. "That shows what a wonderful people we are," he says, with patriotic pride. "What other nation could 'blow in' a couple of hundred millions on foreign fun in a year and not feel it so much as a flea-bite?"

The star and the manager enjoyed their Irish jaunt especially. They lunched with Kate Kearney's namesake at Killarney; they drank slathers of goat's milk and mountain dew; they visited Parnell's estate on the Avonmore; they sat beneath Tom Moore's oak, drank water from St. Patrick's spring, stood on Treaty Rock, and rubbed a rich stone of Irish folk-lore and traditions, besides seeing all the customary places to which tourists flock. Mr. Hopper kissed the blarney stone for the benefit of his patter songs, and Mr. McKinney "mashed" the colleen bawn who vends handmade woollen socks in the Gap of Dunloe. Altogether they had a great and gorgeous holiday.

To get down to business, Mr. Hopper begins his Wang rehearsals at the Broadway this week, and begins to perspire and prosper again on the 15th inst. Miss Millard, the accomplished daughter of Composer Nillard, will make her debut then in Jeannette St. Henry's part.

Ramsay Morris has accepted a one-act comedy by Mrs. C. W. Doernbis. It was written specially for Elsie De Wolfe, and Mr. Morris will use it occasionally during the season as a curtain-raiser. The present title is Mrs. Pendleton's Four-in-Hand. This, however, will be changed. Another play recently accepted by Mr. Morris is *The Judge*, by Arthur Law, of London, whose melodrama, *A Mint of Money*, made a success a few weeks ago during a week's trial engagement in Philadelphia. The comedy by Alexander Bisson that has been bought by Mr. Morris will be probably rechristened *The Three Romeos*.

REFLECTIONS.

SALLIE THOROLD, the "blue grass beauty," has signed with Manager Frank McKee for next season.

HARRY TANSEY and Emma Purcell were married recently.

ELMA WINTON and Jennie Greaves have signed with O'Dowd's Neighbors.

LAURA DE BOW and Lucie and Belle Dawson have been engaged by Manager Black for The Kid company.

JAMES S. MAFFITT, he of Lone Fisherman fame, is reported to have made a great success as Friday in the burlesque, *Robinson Crusoe*, now running at the Arena in Boston.

The first benefit tendered to Herman Hauser, the popular treasurer of Hooley's Theatre, Chicago, took place last week. It netted \$1,700.

HARRY C. ECKERTON, of the Standard Theatre, Chicago, has concluded his business in New York and returned home.

THE Grand Opera House, at New Orleans, will open the season with James J. Corbett in his new play.

WILL O. WHEELER will leave for Chicago to-night to take charge of the Patti Rosa company.

THE Henry Mapleson English Opera company will play an extended season at the Fifth Avenue Theatre, beginning in December.

R. E. STEVENS states that the bookings for the Kansas City Auditorium are progressing satisfactorily. Only the highest class of stars and companies hold contracts at this house. The prospects for a successful season are bright.

MRS. THOMAS BARRY has made a hit as *Hermione* at the Alcazar in San Francisco.

MR. AND MRS. W. P. SWAINMAN are spending the Summer on their place at Lake Teddysing, Pa.

IN spite of the hot weather, Puritania is in its third successful month at the Tremont Theatre, Boston. The opera is one of the most notable of American successes in this line, its music attracting as much praise as its other features.

ABBOTT AND TEAL are considering two comedies, one local and the other from the French, for immediate production, as well as a comedy by the author of *As in a Looking Glass*, which will first be produced in London early in the season.

CHARLES BARNARD and Ben Teal will collaborate on a domestic drama for Abbott and Teal.

THE Garden District Theatre at New Orleans, La., will open for the season on Sunday, Sept. 13, with one of the most novel attractions New Orleans has had for many years. A. St. Lorenz, the manager of the Garden District, has made a contract with La Regalancita, the wonderful child artist, to appear for two weeks in the new musical comedy by E. E. Kiddle, entitled *The Lucky Number*. Mr. St. Lorenz has been in the metropolis for the past fortnight, with headquarters at H. S. Taylor's Exchange, and he has left with a number of first-class attractions booked for the season. He has but a few open weeks left for good attractions.

DANIEL A. KELLY, who has managed the Front Street Theatre, Baltimore, for the past ten years, has given it up. He will star in *The Shadow Detective* and *After Seven Years* during the coming season. Robert E. Davey, who was associated with Mr. Kelly in the management of the Front Street, will go on the road with him. Mr. Davey is in charge of the house pro tem. The Maryland Theatre Company, owners of the building, extended a vote of thanks to Mr. Kelly for his able management.

HAMMERSTEIN's Columbus Theatre will reopen on Aug. 13. During the Summer recess decorators and artisans have been busy improving the interior of the house.

NIOBE will begin its second tour at Minneapolis on Aug. 29. A tour of thirty-five weeks has been booked, of which there are but two weeks of one-night stands. It includes a two weeks' engagement at the Baldwin in San Francisco. Rehearsals will begin on Aug. 15, and will be directed by Ben Teal. George Edeson and Charles Coote will play their old parts, Isabelle Coe will continue as Niobe, and the company has been strengthened by the addition of J. T. Gilgore, Morton Stevenson, Blanche King, Georgia Lewis, Kathleen Kerrigan, and Abeline Barrison, the last named having been with Clara Morris for the past two seasons. Walter F. MacNichol will act as treasurer. Niobe is very successful in London and the provinces.

New features will be introduced in The Tar and Tartar, rehearsals of which are now going on under direction of I. M. Norcross. A. M. Holbrook, for many seasons stage manager of the Casino, will act in the same capacity with this attraction. Annie Myers, Harry Myers, Charles Priest, Charles Eckas, and Helen Beatrice will retire from the Casino on Aug. 13, and the next day will start for Mr. Clemens, Mich., with the Tar and Tartar company for a week of rehearsal prior to opening at the Detroit Opera House on Aug. 22.

A TURKISH BATH will open in South Chicago on Aug. 6. Marie Heath, its star, has written a new song, entitled "There's a Game Called Kissing," which is said to promise popularity equal to that of her "Won't You Come Out and Play?"

THE complete cast for The White Squadron contains the names of Robert Hillard, Henry Lee, Byron Douglas, William Harcourt, Oscar Eagle, Elmer Grandin, W. C. Donaldson, W. H. Montgomery, Earl Atkinson, Graham Henderson, Eugene B. Sanger, J. J. Coleman, L. E. Lawrence, Kate Pearson, Alice Fischer, Lizzie Rechelle, and "Aunt" Louisa Eldridge. There will be one hundred-and-sixty auxiliaries. The scenery, by Young, Reid and Schaffer, is now completed. Rehearsals of the company began on Monday.

CLEANING.

FRANK DAVIS has been re-engaged to play the same comedy part in *Our Irish Visitors* that he filled last season.

DORA VISTOS, an actress that played leading business in support of W. J. Scanlan and other stars, has been engaged for *Love and Money*.

DOUGLAS PINK has been engaged for *The Kid*.

BURT HANVELL has signed with Hoyt and Thomas for next season. He will play the part originated by Harry Conner in *A Trip to Chinatown* road company.

EUGENE B. SANGER last week returned from a week's pedestrian trip through Massachusetts.

JOHN T. KELLY's McFee of Dublin company will open its season on Sept. 1 in New England and go direct to California. George M. Welty will manage the tour, and D. O. Wheeler will go in advance.

J. P. SULLIVAN's company, which will open its season with *Leaves of Shamrock* in Chicago on Aug. 21, is rehearsing at the Berkeley Lyceum. The company includes Con Lynch, Stanley Rignold, Edward Wideman, Charles Miller, Robert Pritchard, Edward Moran, Charles Joyce, Robert Wilt, Jessie West, Lida Lear, Bessie Gordon, Clara Hall, and Tony Sullivan. The last named was a member of Mr. Sullivan's company during its two years' tour of England and Ireland.

LA REGALONCIA will next season be featured in Edward E. Kilday's new farcical comedy called *The Lucky Number*, under management of H. P. Seymour.

FRANK KILDAY is happy. Mrs. Kilday (Carrie Elberts) presented him with a baby boy on July 27. The little one weighed nine pounds.

DURING the engagement of Richard Golden in *Old Jed Prouty* at the Boston Theatre silver souvenir spoons will be presented to the women in the audience who are so fortunate as to hold coupon tickets.

THE Grand Museum, Boston, was opened for the season on Aug. 1 with Burr Oaks. Alice C. Keane and James C. Keane played the principal parts.

SAMUEL STOKES had a clever story concerning the "shoestring" manager in the *New York Sunday News*.

ALBERT GROVER and BURRIDGE, the scenic and decorative painters, are engaged on several important contracts. They are making scenery for Madame Modjeska. Sol Smith Russell, Captain Herne, U. S. A., are stocking the new Schiller Theatre of Chicago, restocking the Chatterton Opera House at Springfield, Ill., and stocking the new Beckwith Theatre, which is said to be a novel and beautiful house at Powagiac, Mich. They have also contracted to reproduce the volcano of Kilanea, on the Sandwich Islands, for the World's Fair, and to build the cyclorama to be erected on the Midway Plaisance of that exhibition.

ALFRED BEVERLY has signed as stage manager for, and will play a character part in *Underground*.

LADIA PEROT has returned from Montreal, and yesterday began rehearsals with *A Hole in the Ground* company at the Madison Square Theatre.

AMONG the craft of the Oconomowoc Yacht Club, which recently held a regatta, pictured in the *Chicago Inter-Ocean*, is a trim vessel, named the *Lady May* and owned by Felix Morris, the actor, whose summer home is at Oconomowoc, Wis. She won a prize in one of the races.

CECELIA POLLOCK will originate one of the roles in *The Mountebanks at the Garden Theatre*.

MATTERS OF FACE.

Charles Leonard Fletcher, the proprietor and director of Proctor's Theatre School of Acting, which is situated in Proctor's Twenty-third Street Theatre, has established in connection with his school a dramatic agency the plan of which is not on the same lines as the majority of the agencies. The intention is to register the names of actors who are well established in the profession and playwrights well known and otherwise. The dramatists who are registered will be privileged by having their plays—provided they are accepted—given a trial production by a competent company composed of such registered actors, who are disengaged, assisted by the advanced pupils of the school. Several plays have been accepted already, and the series of trial productions will be inaugurated on Thursday, Sept. 15, at Proctor's Theatre.

Fred. Bulmer, late business manager of *Man to Man* and other companies in England, is open to arrange for the production of first-class dramas in Great Britain. Mr. Bulmer is at present in New York and may be addressed in care of this office.

Harold Grahame, who last season played the leading heaves with *Ullie Aherstrom*, is at liberty, and may be addressed in care of this office.

The Temple Opera House, at Aberdeen, Mass., was leased last week to a syndicate of prominent business men, who are now booking first-class attractions. The house will be renovated and with the new and enterprising management the coming season is expected to be a great success.

Myrtle Tressider, singing, dancing, and character soubrette, is at liberty, and may be addressed in care of *The Mirror*.

The Garden District Theatre, New Orleans, La., has a few open weeks in 1902-03 for good attractions. Address A. St. Lorenz, manager.

Walter Gould's opera, *Apollon*, which W. T. Cartleton was prevented from producing in Washington, has been accepted abroad.

A well-known writer of Philadelphia announces that he will sell or rent a strong new drama, entitled *The Prodigal*, to a reliable star or manager. Address Author, box 94, P. O., Philadelphia.

Frank F. Goss, who has acted as stage-manager for Hoyt's companies for five years, is at liberty, and may be addressed in care of this office.

Frederick Paulding is at liberty for engagement in special productions in New York, Boston, and Philadelphia. The Madison office is his permanent address.

Victor De Lacey, previously leading tenor with the Deshon Opera company, is at liberty for opera or comedy.

The Knights of Pythias are to have a gathering of their forces at Kansas City during the week commencing Aug. 22, and with the one hundred thousand knights and visitors expected, the patronage of the theatres should be large. The week is open at the Auditorium for a first-class company.

Alice Johnson, the prima donna, has received a number of offers for next season, but has not positively concluded arrangements with any manager.

OBITUARY.

Madame Ivan C. Michels died July 25 in the Forest Home, from which institution her funeral was held on Monday, July 27. She had been an inmate since 1887. She was seventy-nine years old, and had been on the stage about half a century before her retirement. Her maiden name was Mary G. Mitchell, and she was born in London. She made her debut as Desdemona at the Queen's Theatre, and came to this country in 1848, making her appearance at the Old Bowery Theatre, New York, as Lady Macbeth. She visited Philadelphia the same year, and was seen at the Arch Street Theatre as the Queen in *Hamlet*. In early life she married Charles Tyrrell, and at his death married Ivan C. Michels. Her death for the first few years of her retirement in the Forest Home was excellent, and shortly after her admission she played the role of Emilia in an act from *Othello*, at an entertainment, Mrs. Rachel Cantor, who was her senior by two years, playing *Desdemona*. Physical infirmities had kept her in confinement during the past two years, although her mental faculties remained unimpaired until recently. It is said that in her younger years Madame Michels was greatly admired by John Howard Payne, who indicated verse to her, and many whose letters of affection she is said to have treasured to the last.

Hattie E. Price died at her residence in this city at eight o'clock last Tuesday evening, from inflammation of the brain. She was thirty-eight years of age. Twenty years ago she was married to Theodore F. Price, who had been a successful lecturer and humorist. She possessed a fine soprano voice, and shortly after her marriage she and her husband went on the stage, playing in the West. Eight years ago Mr. and Mrs. Price were members of the Hesse Opera company, with which organization they went to Mexico. She sang several of the leading roles successfully. When The Old Homestead road company was first organized, several years ago, Mr. and Mrs. Price were jointly engaged for it and they had continued with the company up to the close of last season. Mrs. Price had at different times played every female part in the piece, except Aunt Tilly. Last season she played Mrs. Murdock and sang the lullaby. She was a devoted wife and an amiable woman, whose friendship was prized by many. She leaves a daughter, who is attending the seminary at Pennington, N. J. The burial took place at two o'clock on Wednesday afternoon in the Actors' Fund plot in Evergreen Cemetery.

Mrs. Carrie Jamison, the estimable and well-known actress, died last week at her residence, 30 Fourth Avenue, in this city. The cause of her death was an acute attack of Bright's disease of the kidneys. Mrs. Jamison had been ill eleven weeks. Last season, during the engagement of Margaret Mather at the Grand Opera House she fell through the stage to the cellar, sustaining injuries which compelled her to give up acting. For a number of years Mrs. Jamison was a prominent member of Miss Mather's support, playing old women. Her nurse in Rome and Juliet was regarded as an especially worthy impersonation. Mrs. Jamison belonged to the old school of actors and she was well versed in the traditions of the legitimate drama. Personally she had a large circle of friends by whom she was much respected and beloved. The funeral took place on Wednesday, at 10 a. m., at the Little Church Around the Corner. The Rev. Dr. Houghton officiated.

John Allen, well known as an orchestra leader, is dead at the age of seventy-two years. He was born in London in 1830, and his orchestral career commenced at the old Pavilion Theatre in that city at the age of twenty. He had played in all the principal theatres in England and Australia. For the past thirty years he had been identified with San Francisco theatres. He was an intimate friend of Charles Kemble, whom he traveled through British Columbia. Mr. Allen's last engagement was at the Brooklyn Theatre, but of late failing health had led him to live in retirement. His three daughters are on the stage—Louisa Allen Collin, Anna Ricca, and Ray Allen Greig. Mr. Allen's death, which was caused by heart failure, occurred Thursday afternoon, July 21. The funeral was held Sunday last from his late residence, 225 DeKalb Avenue, Brooklyn.

Elizabeth Mary Davidge, widow of William Davidge, died on Wednesday at her home in Brooklyn, in her seventy-fourth year, of the weaknesses resulting from old age. Mrs. Davidge was born in Burr St. Edmunds, England, and was married to Mr. Davidge in St. James's Chapel in that town on Nov. 29, 1842. Soon after her marriage she came to this country, and has since lived most of the time in Brooklyn. Mrs. Davidge never was on the stage. Two sons and a daughter, one of the sons being actor William J. Davidge who was with Roland Reed last season, survive her.

Willard Oscar Carpenter, the veteran newspaper man and critic of *Troy*, died on Friday night in that city of a complication of diseases, following the grip a year ago, at about the age of sixty. He had been employed on the *Troy Budget* and the *Times* for thirty years. On the former paper he wrote critically over the signature of "Oscar," and for years he was the summer correspondent of the latter paper at Saratoga.

Evan Sheppard died recently in Hatten, England, aged forty-nine. He won fame in England as the first African negro to acquire proficiency on the fiddle. He became accomplished with that instrument, and filled engagements in many theatres and with many concert troupes. He had of late devoted himself to teaching. He married an English woman, by whom he had several children.

Josephine St. Ange, an English actress, who once visited this country, was recently killed in a runaway accident at Johannesburg, South Africa. She had been traveling in Genevieve Ward's company, playing leading roles. Miss St. Ange left the operatic stage to join Charles Wyndham's forces. She had appeared in *The Middlemen* and other important plays.

Henry C. Tyrone, scene painter at the Lawrence, Mass., Opera House, died on July 27 from a kidney trouble while preparations were being made to take him to a hospital. He was unmarried, and about forty-five years old. He had executed scenic work at the Columbia Theatre in Boston, and for theatres in Haverhill, Manchester, and Lowell.

Andrew Sweeney, the cannon-ball performer, died recently in Kansas City. His remains were taken to California, where his family reside. The deceased had been with Seils Brothers Circus since 1885, and had also been a feature of the Sullivan-Muldoon troupe.

William Francis, an aerial performer, who had been connected with several large circuses, recently died in Boston. He was associated with H. Laverne, and they became famous in Europe and South America for daring and clever performances.

William Henry Rice, secretary of the Nemo Club of Providence, R. I., is dead in that city, aged sixty-two. He was widely known in the theatrical profession as "Pop" Rice, and for several years was an attaché of the old Comique in Providence.

Stephen Darrow, once an Australian actor of note, died in Florida, Col., several days ago. He

came to this country several years ago, but had generally acted in the West.

T. H. Russell, the comic vocalist, recently died in London. He originated the laughing song, "The Man with the Wooden Arm," and was an organizer of the Society of Stags.

John Daily Stevens, father of Marion Manola-Mason, died in Saratoga, July 25.

"SHE COULDN'T HARRY THREE."

This successful comedy drama, which enables Lillian Kennedy, the winsome little star, to prove her remarkable versatility, will commence a preliminary season of three one-night stands previous to opening at the Bijou Theatre, Pittsburg, Aug. 8. Miss Kennedy has had several new songs written especially for her together with a novel dance. Miss Kennedy's new costumes are simply exquisite, in fact, they are poems in millinery. During the past three seasons Miss Kennedy has been most successful and the prospects of a presidential campaign have no terrors for the management, who have neglected nothing to make the coming season a big winner.

LETTER LIST.

The following letters must bear date of this office. They will be delivered or forwarded as provided in writing applications. Letters advertised for 30 days and un-called for will be returned to the post office. Circulars and newspapers enclosed from this list.

Alder, Olin, Adele	Foster, Augusta	Morgan, H. J.
Amer, Lorne	Poster, Charles	Mosland, Beatrice
Adams, Minerva	Francis, J. M.	Neena, Miss Pearl
Arnold, Elmer	Perry, Edwin	Strass, Emma
Ackland, Phyllis	Francis, Nell	Murphy, Joseph
Atherton, Edith	Godfrey, Clara M.	Miller, Florence
Atherton, Douglas	Gale, Miss	St. Clair, Dr. W.
Aber, David	Gardner, Gertrude	Vestmeyer, Chas.
Anderson, A. C.	Graybrook, Ethel	Malone, John T.
Adams, Blanche	Gray, Robert	Mastell, R. E.
Barrington, Ethel	Gill, Wm	Newcomb, Teresa
Bonner, Mayone	Greenwood, Marie	S. Y. Symphony Club
Beaumont, Mrs.	Guion, Nettie	Osborn, Miss M.
Clara	Goodwin, Nat. C.	Ober, Geo.
Budget, Henry	Griffin, John	Foster, Jennie
Bry, Helen	Granger, Maude	O'Neill
Brooks, Arthur	Hoy, F. C.	Phillips, C. H.
Bancroft, Helen	Burner, Gus	Plimpton, E.
Burgess, Nell	Harris, Charles	Powers, Wm. H.
Buckrock, E. Short	Hays, Eva	Varlet, Hermann
Royd, Charles	Holbrook, Eva	Bendlin, I. E.
Bertram, C. W.	Hooper, H. Brooks	Pascoe, Wm. H.
Bartlett, H.	Hampton, Mary	Prior, Lydia
Bryant, W. J.	Hudson, Miss	Powers, Fred. E.
Campbell, George	Hoop, Arthur	Reck, A. E.
Carey, Eleanor	Humphrey Crozier	Powers, Tyrone
Chambers, Josephine	Hall, Bertha	Perrell, Rene
Chapman, Lillian	Hall, Alice	Rice, Charles I.
Conyers, J. P.	Hall, Valentine G.	Richardson, Lillian
Cushman, Adelaide	Higley, W. H.	Rhea, Mlle.
Chizette, Jules	Hawley, Fritz F.	Richman, Chas.
Cass, Eugene	Himes, Raymond	Rose, Harry
Crozier, Robert	Henderson, W. F.	Ryan, Sam J.
Crozier, W. F.	Hills, O' Kane	Samuels, G. H.
Devereaux, Elise	Kraski, Violet	Smiley, Robert
Burham, E. F.	Kersand, Billy	Tollman, Chas.
Edible, Ethel	Kearney, Alexander	Thomas, Hilda
Ellison, Marie	Kenny, J. M.	Underwood, A. R.
Enlen, Alice	Kleser, Gertrude	Vanderhoff, Helen
Edwards, Walter	King, A. P. Opera	Willard, Mrs.
Edwards, H. J.	Lesing, H. J.	Wahman, Miss
Emory, H. B.	Lewis, H. J.	Willie, May
Ellison, Jane	Lester, S. Williams	Wainwright, Marie
Eisher, Alice	Lotto, Fred	Wood, Ella H.
Foster, Wm. B.	Loert, John, Jr.	Wahls, Elan De
Florence, Katherine	Lourens, Leno	Wright, George A.
Foster, Seena	Landon, Frank	Wyatt, Jessie
Flood, John	Landon, W. D.	Willard, B. S.
	Martens, Carl	

OPEN TIME.

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TOMPKINS OPERA HOUSE.
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3, 24, Dec. 8, 27, Jan. 12, 30, Feb.
10, 27, March 12, 29, April 12, 28,
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PROFESSIONAL DOINGS.

EDWARD WORS will be a member of John L. Sullivan's Captain Harcourt combination.

DAISY THOMAS left on Saturday to join Rosenquest and Arthur's Blue Jeans company at West Superior, Wis.

PAUL BLUM will not go ahead of The Colonel after all. Mr. Blum secured his release from Mr. Sisson's company by finding an acceptable man to fill his place. He will now act as business manager for Andrew Black in Irish Loyalty. Mark Thall is the man who will go ahead of The Colonel. Mr. Blum, however, retains a one-third interest in The Colonel.

C. W. VANCE will return to his first love next season. He has signed to act as stage manager for Thomas W. Keene, a position Mr. Vance held for several years with much credit, and from which he retired a season or two ago.

RUTH CARPENTER, George Wright, and little Edith Wright, of Jacob Litt's stock company, have been engaged for The Ensign for next season.

C. WALLACE WEST, who has been visiting at his home in Concord, N. H., left last week to join the St. Plunkard company in Mt. Clemens, Mich.

TOMAS is a quarantine against British Columbia owing to an outbreak of small-pox in Victoria. Natural Gas canceled its engagement in Vancouver.

MAY HERRICK, the leading lady of Thompson and Ryer's Two Sisters company, was recently a guest at the Corinthian Yacht Club's concert and dinner, in Boston. She is visiting Mrs. George E. Batcher in Lynn.

FRANK DAVIS has been re-engaged for the part of Alderman McGuinness in Our Irish Visitors. Lillian Jerome has also been re-engaged for this company.

VIOLET BLACK (Mrs. Frank Lander), formerly in the companies of Rose Coghlan, Richard Mansfield and The Private Secretary, has not signed for next season. Mr. Lander, although he has received several good offers, has not yet signed, and will probably remain in New York the coming season and accept special engagements.

THE FACE IN THE MOONLIGHT, in which Robert Mantell will open his season at Proctor's, is a play of the period of the First Empire. In it Mr. Mantell will personate Rabat, a fugitive from justice, and Victor Ambrose, a Bourbon officer—very dissimilar characters.

CHARLES GARWOOD, of the managerial firm of Brady and Garwood, who went to Manitou Springs, Col., two months ago, is fast regaining strength and his old-time vigor. He had been suffering with pulmonary trouble. He will remain at the Springs but a short while longer, when he will return to Toledo, and take charge of his part of the firm's circuit of theatres.

EDGAR ELY, of the Miss Helyett company, is in the Presbyterian Hospital at Chicago suffering from typhoid fever. His place in the company will be held for him until he recovers.

Mrs. EDWARD HUNTER, wife of Manager Hunter, formerly of William A. Brady's After Dark company, placed her jewelry in an envelope before taking a bath at Ashbury Park last Tuesday. After the bath she took the envelope to the hotel dining-room, during dinner left it unopened by the side of her plate, and left the dining-room without thinking of it. When she missed the envelope and returned it was missing, and the colored waiter who had attended her at table was also gone. The envelope contained jewelry and diamonds of considerable value.

CUD GIVES, an able and popular advance agent, has been engaged to look after the tour of R. E. Graham in Larry the Lord. The fortunes of the combination are in the hands of H. Greenwall, however, and Mr. Given will simply be the business manager.

EDWIN ARDEN, who goes out in Eagle's Nest, will open his season in Rochester on Aug. 29. W. A. Edwards will manage the tour, and Charley Seaton will go in advance. Mr. Arden's company is one of the few that will play thirty-five weeks this season without visiting a one-night stand.

NAT C. GOODWIN's company will include Clarence E. Holt, Robert G. Wilson, Fred. Lotta, Arthur Lewis, John H. Brown, Theodore Babcock, C. J. Whiting, Mabel Amber, Zelle Tibbels, Jeanne Clara Walters, Estelle Mortimer, and Ethel Boingbroke. The same excellent business staff that has handled Mr. Goodwin's affairs for several seasons past will continue unchanged, viz.: John E. Warner, manager, and George J. Appleton, business manager.

WALTER SANDRO has decided to postpone the tour of his new play, The Power of Gold, until after election. The Struggle of Life, however, will take the road two months earlier than was originally intended, opening late in August. The role which was last season played by Frederick Paulding will be filled by William Safford.

EMMA KENDALL is playing the host royally at his Summer place at Sea Cliff, Long Island. I. N. Pratt, of Boston, his business manager, and his family are visiting the comedian. Arthur Dunn, his brother-in-law, was with him Wednesday and Thursday. Mr. Dunn, whose Chicago benefit receipts were \$1,300, returns to the cast of Ali Baba in Chicago on Aug. 7. James Creelman, editor of the New York Evening Telegram, an old newspaper man of Mr. Kendall's, will spend three days with him this week in fishing.

LOU GALLOWAY, the soubrette, will play Taggs in The County Fair next season. Frank Galloway, her brother, will be treasurer of A Fair Rebel company.

NAT GOODWIN closed his vacation with a luncheon to De Wolf Hopper at Belmont's last Wednesday. E. H. Sothorn, Richard Harding Davis, Charles B. Davis, Burr McIntosh, Howard Kyle, J. W. McKinney, Stuart Miller, purser of the City of Paris, and Manager Charles W. Thomas were the guests.

On Aug. 8 The Dazzler will open its season. The farce has been rewritten, and the company includes Emma Hanley, Jessie Hatcher, Blanche Arkwright, Joseph Ott, the Clipper Quartette, and others.

EVANS and Hony's company, in A Parlor Match, will include Minnie French, Eloise Mortimer, Lily Alliston, Lillian Markham, Grace Emerson, the Olympic Quartette, William H. Whyte, M. J. Sullivan, James T. Galloway, and others. This farce, reconstructed and newly set, will open at the Bijou Theatre on Sept. 19.

SOSTAN and LAMUS, the Chicago scene painters, have leased the Waverly Theatre building in that city, and now have the largest scene-painting room in the world. The dimensions of their new studio are ninety-three by two hundred feet, with a ceiling of fifty feet.

A DESPATCH TO THE MIRROR from Little Rock, Ark., says that E. H. Wood, formerly treasurer of the Capitol Theatre, and now manager of the Glenwood Park Theatre, has closed a five years' lease of the Capitol Theatre, which he will entirely renovate and put in first-class condition for the regular season.

CARL ROSENFIELD, manager of the Liliputian company, is bound for this city on the Normanna. The new ballet of this company numbers seventy-two members, and will soon begin rehearsals under Professor Arnoldi. Candy, the new spectacular play of the Liliputians, which will have its first representation at the Union Square Theatre in November, contains several American characters. Selma Goerner, the soubrette, will appear in it as a district messenger boy; Franz Elert will play the part of a bootblack, and Adolf Zink will represent a newsboy.

EMIL EDWARDS, the basso, has signed with O'Dowd's Neighbors. The company has begun rehearsals, and on Saturday went to Atlantic City, where it will finish them.

CARRIE S. DEANE, the prima donna, was in town last week. A month ago Miss Deane signed with Frank L. Goodwin, manager of Ransome's Comedians to go out with that company in Mary's Lamb. Miss Deane came on from Boston, signed a contract, and went back home. She received no notice that the bottom had fallen out of the enterprise, and thus lost opportunity to make another engagement. This is one kind of theatrical business.

A DARK HORSE is the title of the farce-comedy in which Mark Sullivan and Arthur E. Noulton will star next Spring. It is being written by Henry White, dramatic editor of the Brooklyn Times, and co-author of The Kid. Mr. White has just completed the second act. The scenes of the piece are a fashionable boarding-house, a matrimonial agency, and the grand staircase of the Metropolitan Opera House.

GEORGE W. RIPLEY, manager of Ripley's amusement circuit, has leased the Bruce Opera House at Canastota, N. Y., and now controls these additional houses: Heaton Opera House, Homer; Casa Nova Theatre, Canastota; Union Opera House, De Ruyter; Marathon Opera House, Marathon.

AMONG the new faces of professionals seen at Long Branch are those of Marguerite St. John, Walter Granville, Richard G. Anthony, and W. J. Daly, at the West End Hotel; Jennie Hall Wade, little Marguerite Fields, Agnes Paul, Clifford Harrison, Maud Clithrow, an English actress just arrived in this country, and her sister, Flora Clithrow, remembered with Rosina Vokes last season; and R. E. Graham and wife, who are stopping at the Ocean House.

The managerial staff of Sadie Scanlan will be composed of Sidney R. Ellis, manager, who is a writer as well as a manager, being the author of several plays, among them Fatherland and Captain Karl; Owen Ferre, acting manager, who has been identified with leading attractions for several years; and C. J. Walker, who will be advance.

The Carleton Club of Chicago, one of the best known social organizations in that city, with an effective dramatic corps, makes a very generous offer to dramatists for a new play. The Club will give for the best three or four act modern comedy the sum of \$500, the respective merits of plays sent in competition to be determined by a committee, of which Manager J. H. McVicker is chairman. The right to the successful play will be vested in the club on payment of the \$500, but the author may dispose of it for professional use at any time by returning the \$500 to the club, or other arrangements may be made with the club for the use of the play. All MS. submitted should be addressed "Entertainment Committee, Carleton Club, 3500 Vincennes Avenue, Chicago." All MS. must be received before Dec. 1, 1922.

The Bostonians have engaged Hallen Mostyn, who was principal comedian of the Agnes Huntington Opera company, to take the same position in the Robin Hood company.

MURRY WOODS is summing at Mt. Clemens, Mich.

MAX LOWENTHAL left New York last week for St. Catharines, Ont., in advance of The Harvest Moon. The company will open the season in that city on Aug. 4.

LOU WEED, manager of the J. W. Summers Jerry company, desires to say that Harry Trayer is under engagement to their organization. Mr. Weed says that Mr. Trayer's contract does not call for newspaper paragraphing, but that it will be voluntarily given him if he does not abandon the idea of working for another company at the same time.

ETHEL TUCKER is enjoying the cool breezes of Staten Island.

THE Bulls and Bears company, which will be headed by James B. Radcliffe and Harry Ertzige, will commence the season on Sept. 19 at the Columbus Theatre, Harlem. The organization will be under the direction of Campbell and Radcliffe.

WALTER BROWNE, the English character comedian, baritone and author, has just arrived in New York, on business bent. He comes direct from South Africa, and is astonished at the heat encountered here, although his experiences with atmosphere in Africa had fitted him for endurance of any climate. Mr. Browne scored heavily in South Africa in principal comedy parts in La Cigale, Paul Jones, Rip Van Winkle, Old Guard, Captain Therese, etc., with the Standard Opera company. He played the Colonel in Patience at the Savoy Theatre, London, throughout the run of that piece, which included nearly five hundred performances, and after that was a prominent member of that unique London combination Mr. and Mrs. German Reed's entertainment, for over three years. He is the author of several stage pieces, and his farcical comedy, A Wet Day, had a good run at the Gaiety with the notables of that house in the cast.

AN open-air performance of As You Like It was given on Saturday afternoon at the Digges place, Bedford road, Tarrytown. The proceeds were devoted to the Pocantico Hills Free Kindergarten. The performance was under the direction of John Malone, who played Orlando. The rest of the cast was Eleanor Merron, Rosalind; Archibald Cowper, Jacques; Louise Mitchell, Celia; Madge Carr, Audrey; E. J. Backus, Touchstone; J. Edwin Brown, Adam; Thomas Lawrence, the Banished Duke. The patronesses of the performance were Mrs. Noah Davis, Mrs. Rufus W. Weeks, Mrs. William E. D. Scott, Mrs. A. G. Sherwood, Mrs. Arnold C. Saportas, Mrs. Grosvenor P. Lowrey, and Mrs. Edward Henry Kent.

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IN OTHER CITIES.

BOSTON.

So far as Boston is concerned, the dead theatrical season is ended. Two houses, the Boston and the Palace, open 7, and others are to begin their seasons in a short time.

The weather week of July 29-30 was something terrible. Boston was burning with the heat and its inhabitants were suffering so that the going was out of the question. Consequently small audiences were to be expected but the attendance at the different houses was larger than one would anticipate under the circumstances.

At the Boston, Cleveland's Minstrels will open a week's engagement. The programme is a strong one, well fitted for summer audiences and the Bostonians will be glad to see Cyrene, whose success during her long engagement at the Palace last season was so marked. Richard Golden in Old Jed Prothy, with Dora Wiley again playing her old part, will follow.

Considerably brightened in appearance, and with more capital laid down, the Palace will open its doors with Shaffer and Blackley's Golden Gate Minstrels, which plays for a week. The Clemenceau Case will follow.

By Proxy's run at the Museum has been extended until 5, when Roland Reed will begin his annual engagement with Lend Me Your Wife. In By Proxy the part of Olga Clement is now being played, and played capably, too, by Leona Bradley. She realizes fully the possibilities of the part, and makes every line tell, adding greatly to the strength of the performance, which was well-nigh perfect before the change was made.

Puritania still holds the stage at the Tremont. The piece has been added to somewhat recently. Pauline Hall has a new song which suits her voice perfectly, and which makes the vocal hit of the performance. Jacques Kruger now sings the Judge's song, which had been omitted before, and Fred Solomon has new and amusing verses, which brighten the entertainment. The Daily Sisters still make a great hit with their dancing in the palace scene in the second act. New features are in contemplation for introduction in the near future.

Robinson Crusoe suits the patrons of the Arena, and the clever specialties introduced in the course of the evening meet with great favor. James R. Radcliffe receives encore after encore, and Lillian Harper's singing and dancing delight everyone. Sadie Stephens is a shapely and an attractive Robinson, and James S. Moffitt's Friday is as clever a bit of pantomime as his Lane Fisherman in Swan getting. The chorus is a large and attractive one, and the dances and Amazon march introduced by the ladies are extremely graceful. Taking all in all, it is one of the brightest burlesques that Boston has seen for some time.

Gorman's Minstrels will open the Globe 2, and The Isle of Champagne will follow 3, the co. opening its season at that time.

Helen Rogers will come to the Park 2, with her new play, which will be put on for a run. She will open the house for the season.

Tony Pastor's co. will open the Howard Athenaeum 2. There will be some what of a change in the policy of the house next season and matinees will be given Tuesdays, Thursdays, and Saturdays, instead of Wednesdays and Saturdays as heretofore.

Mrs. Mary Myers will retire from the By Proxy co. 4, to go to New York to prepare for the opening of Roland Reed's season.

Albert Downes, of the New York Times, was in Boston last week. He is the author of The Courtship Campaign, which is to be presented in this city in the course of the season.

R. A. Barnes's successful burlesque, *tax*, which was given by the Cadets at the Tremont in January and by a professional co. at the Globe in May, will be elaborately produced next season by Edward E. Rice.

The entertainment to be given at the Working Boys' Home festival at Oakland Garden 6, will be furnished through the liberality of B. F. Keith, of the Bijou.

A production of Ship Ahoy is said to be in contemplation at the Arena. If the opera is put on there the prominent parts will be played by Lotta Gilman, Edward S. Favor, and Edith Sinclair.

Little Olive Horns, who made her great hit as Little Lord Fauntleroy, had a narrow escape from death recently. She was eating dinner at a Boston restaurant when a fish bone lodged in her throat and it was thirty hours before it could be removed. Olive is living with her parents at Hyde Park, and in the autumn she will resume her studies with her governess. She has made no definite engagements for stage work, although several offers have been made to her parents who do not wish to have professional work interfere with her studies or with her healthful, happy childhood.

A testimonial benefit was given to Carl Scranton, a promising young actor, at Waverly Hall 26. Dream Faces and Chums, made up the bill which served to display to advantage his abilities as actor and stage manager as well. His impersonation of a bluff Vermont farmer in Chums was particularly good, his make-up and acting being very artistic. There is unquestionably a bright future in store for Mr. Scranton upon the stage. Among those who made hits in the entertainment were George Farnum, John Rose, and Eva Turner.

A good story is told of a handsome young actor recently, a member of Palmer's co. With a friend he went for a row on the Charles, and stopped at Auburndale to get refreshments at Lee's. They were directed to the hotel, and, supposing that they had reached it, they sat down upon the piazza. There seemed to be a scarcity of young men around, and a strong preponderance of young women at the hotel, for flocks of girls came out to look at the two handsome young men. Entering the house they discovered to their discomfort that they were at Luell Seminary, an academy for young ladies, instead of at the hotel which they were looking for.

There is one member of the co. at the Tremont who finds in Puritania little opportunity to display her talents, and that is Irene Verona. Those who see how carefully she accomplishes all the details of the slight part of Paul hope that she will soon be seen in a character that will afford her opportunities of displaying the abilities which she possesses, as has been shown by her work here in previous seasons.

CHICAGO.

With the thermometer at 90 degrees in the shade and the theatres devoid of novelties, it is not to be wondered at that the public are not falling over each other in the endeavor to get into the playhouses now open.

The County Fair began its last week at Booley's Theatre July 25 to a fair house. The piece, humor, its oddities, and its pathos, together with the exciting horse race, serve to entertain large houses. Joseph Hawthorn and his new play On Change 2-6.

Hannin's Grand Opera House held some highly pleased audiences last week, when Jane was presented. The co. is one of the most recently balanced and competent organizations I ever saw. This closes the season of the co.

The third edition of Ali Baba was presented at the Chicago Opera House 27. The Misses Cleveland and Mulla have new duets, entitled "The Dashing Militaire" and "My Heart is True," a comic trio, "The Fine Scamp," and by Messrs. Norman, Whelan and Harlan, "Voices of the Night," solo and chorus by Henry Norman and his delectable detectives, a comic song for Eddie Foy called "The Maiden and the Lamb," and one for Harlan entitled "Papa's Pants." There is also a war against the rats, called "Ta-ra-ra-Boom, Lament." New ballets and dances are introduced. Ali Baba, it is reported, has cleared \$2,000 more than its predecessors during the same length of time.

Miss Helyett at the Columbia will close this week and also the theatre. La Regalonnica, the child wonder, appears in an entirely new repertoire.

A number of changes and improvements have been made in The Volunteer. The players are doing better work in their respective roles. Mr. Robinson and Mr. Ingersoll have added more force and character to their parts. Miss Zenger has toned down her acting somewhat and plays the heroine with intelligence. A new play called A Trip to a Circus will be produced.

A very refined and entertaining performance is that given by Haverly's Home Minstrels at the cool Casino. The programme was changed again this week, presenting Beneditto, French mimic and female impersonator, in new selections. A new and laughable finale is "Tell It to Him."

The Alhambra stopped comic opera for a week of farce comedy by the same co. The De Lange-King Comedy co. are doing a Summer business with Tangled Up and a certain-thinger Why? both of which have been seen here before.

The Summer-night concert at the Armory were announced such a success that instead of closing last week as was intended, they have been continued indefinitely. Manager Temple has given out the week's programme, which is one of excellence.

It is stated that J. W. Herbert, the Baccarat of Miss Helyett, will be seen in the part of the Quaker father next season. Harry Harwood will go with the John Drew co.

The Windsor Theatre, after being entirely refitted and decorated, will reopen Sunday 7, with the sensational melodrama The Past Mail.

Edgar Ely, who plays the young Scotch groom in Miss Helyett, is suffering with typhoid fever at the Presbyterian Hospital. His part is held open until he recovers.

The most startling announcement of the week was that person has been declared between Arthur Burn and David Henderson, and Dunn will resume his old part in Ali Baba, which is now being filled by Otis Harlan, who has tendered his resignation to take effect in two weeks, and who will then join the Gioriana co. Everybody will be glad to see the little comedian back in his original part, and Mr. Henderson has done well.

Next Tuesday the Haymarket will open for a war song concert under the auspices of Godfrey Central Post 63, A. R.

The Elks' picnic will take place at Burlington Park 2, when the burlesque, The Rabies in the Woods, will be given an open-air production in which Ida Mulla, Bessie Cleveland, Lottie Mortimer, Ada Deaves, and Messrs. Eddie Foy, Henry Norman, Al. Freely, Louis De Lange, and many others will take part. From the present outlook the picnic will be a most enjoyable affair, and a pecuniary success.

It is said that Jessie Bartlett-Davis will head an opera co. of her own in 1925, under the management of Al. Hayman and Will Davis, probably.

John Philip Sousa will become the director of the Chicago Band 1, or as soon thereafter as possible. Everything that could be done has been done to make this band the best in the world.

LOUISVILLE.

The New Buckingham will open its season with the Fry and Hamilton co. in straight variety. During the Summer the house has been thoroughly renovated, an improvement in the ventilation has been made, a new curtain painted, and altogether the place has been put in first class condition. Managers John and James Whalen have issued an invitation for July 20. All friends of these genial gentlemen who have been their guests upon similar occasions in the past know what to expect.

Bessie Cogan, of the Huff co., was a big success at the Auditorium in the serpentine dance.

Editor Daniel E. O'Sullivan, of the Sunday Cat, and an authority upon amusements, is visiting in Washington, while Editor Ridgely, of Truth, is putting in a pleasant vacation at Fire Island.

Jackson Smith, of the Knoxville, Nashville and Memphis theatrical firm of Smith and Starch, is spending a few days in the city.

Mrs. Rachel Macanille still lingers here a welcome visitor among her old Kentucky friends.

The young singer, Mary Hill, who has been attracting the notice of persons competent to judge of musical merit, will pursue her vocal studies in Chicago. She refused an offer to join the Huff co.

The stock co. season at Harris' continues satisfactorily. Manager Newman presented Gilbert's Engaged with W. H. Crompton, Alice Dunham and other well-known people in the cast. He has some of the old English comedies in rehearsal.

Colonel Savage, the right hand man of the Whalens, and business manager of the New Buck, is recovering from a severe illness. There is no more popular man in Louisville.

Business Manager James B. Camp, of the Auditorium, will go East this week in the interest of his house. After successfully conducting the big opera season at his house he has earned a rest, and says he intends to have it.

Friends of Comedian Richard Carroll surprised him with a stage presentation of a gold cigarette holder, he being a "nend." Douglas Shirley made the speech, and Carroll stoutly responded. Mr. Carroll has made himself "solid" with the fan-loyers of this community.

The season of opera at the Auditorium is over. After six weeks of uninterrupted success the curtain is drawn to stay, and the artists have departed. Helen Bertram, Richard Carroll, Bettina Gerard, and John Raffael went to New York, the remainder of the co. scattering in various directions.

During the six weeks of the season time operas were given and upon a scale rarely, if ever, attempted in this section in the Summer and at cheap prices. It is gratifying to be able to state that the attendance has been very large, and as a result, Manager Quip is a number of thousands of dollars "to the good."

The Auditorium is an admirably situated place for an occasion of the kind, occupying an elevated position in an open space, surrounded by a spacious esplanade and a garden with numerous promenades. Messrs. Quip and Camp announce changes and improvements in the near future and already the present opera season's patrons are talking of the return of Huff next season, or of another co. equally as good.

CINCINNATI.

John Wills, Monte Collins, Clark and Williams, Norma Wills and several other artists are still playing at the Highland House on the commonwealth plan with fair results, pecuniarily, and will in all likelihood remain here until Aug. 21. The programme for 25 included two comedies—The Spine's Frolic and All at Sea, both of which were acceptably presented. The feature of the week was Norma Wills' singing, which was heartily enjoyed at each performance.

Manager James E. Fennessy left 26 for Topinabee, Mich., where his partner, Hubert Heuck, has been sojourning during the heated spell.

Manager N. D. Roberts, of the New Fountain Square Theatre, returned from the East 2 after several weeks' absence, and reports having booked quite a number of attractions, the more prominent among them being Evans and Hovey's Parlor Match co., George Sammis, Dr. Bill co., A Turkish Bath, and The Nabobs. Mr. Roberts also engaged John McMahon, of the Fifth Avenue Theatre, in New York, as stage carpenter in the Fountain Square.

Manager John H. Havlin, who has in a measure recovered from his recent violent attack of rheumatism, is making considerable improvement in his Central Avenue Theatre under the direction of Fred Kittler. He will open his season on Aug. 21, the initial attraction being A Railroad Ticket.

A Night in Pekin will in all probability be continued until Aug. 7 at the Campus. The spectacle has been superbly staged, the pyrotechnic display given by Paim eclipsing all previous exhibitions of the kind.

The Ballenber-Bellstedt concert at Coney Island was an attractive feature at that popular resort.

The New Walnut Theatre will be in readiness for the opening Sept. 26, with Thomas W. Keene as the attraction.

Managers Kainforth and Miles are devoting themselves industriously to improving Cincinnati and beautifying the Grand's interior.

Managers Heuck and Fennessy have contracted with a Grand Rapids, Mich., firm for new chairs, and the People's so far as the lower section of the house is concerned, will be one of the most comfortable in the country. The season will begin Aug. 20.

George Baker has been apparently given *arte blank* at Heuck's by his new employers, Messrs. Wilbur, Brady and Garwood, and among other improvements in the house, will introduce an electric lighting system.

Manager John A. Avery, the Cincinnati representative of Kohl and Middleton's, who has been summering at Old Orchard Beach, Me., reported for duty at the Museum 27.

Matinees will be given at Heuck's on Sunday, Tuesday, Thursday and Saturday each week during the coming season.

John Hamm 20, until recently business manager of Whalen's South Before the War co., is confined at the Cincinnati Hospital here suffering from a fracture of the skull sustained in Detroit. The unfortunate manager is being cared for at the expense of good-hearted John Whalen, of Louisville, who

telegraphed Manager Fennessy to have Hammond looked after.

Sadie McClellan, a local favorite, sang Marie Tempest's Nightingale song with fine effect at the Zoo concert 20.

A new drop-curtain at the People's, painted by E. T. Harvey, will be one of the attractive features at Cincinnati's vaudeville house.

Walter McLean, of the Zoo, scored a decided success in his engagement of the English Bell Kingers, whose concert 27, at attracted two of the largest audiences of the season. James McDonough.

CLEVELAND.

Warm weather and counter attractions proved too much for the opera co. last week, and business was not very large, for the first time this Summer.

Olivette was sung at the Opera House rather indifferently by the Baker Opera co. Olive Archibute made her reappearance with the co. in the title role, and was as pleasant as ever. Arthur Wooley was in his element as the Merrimac, and Frank Ramsey as Coquelicot was a complete revelation to even his friends. The rest of the cast, with the exception of Mr. Armand and Miss Intropodi, was bad. Mascotte 2, Grand Duchess 4.

Olivette was also the attraction presented by Col. Kuhn for his closing week. The co. appeared to excellent advantage, and the successful season of this co. came to an end with considerable eclat. Dorothy Morton as Olivette was charming. W. H. Kohle was inimitable as Coquelicot, while Messrs. Clark, Fredrick, and Harvey fully sustained their past reputation. It is with considerable regret that Clevelanders witness the departure of this excellent co., and we shall all be glad to welcome them back on their return next March.

Jacobs' new Theatre will open its season with Dockstader's Minstrels, to be followed 8 with A Royal Pass and The Fire Patrol 2. The lobbies and walls have been retouched and the electric wires strung on the outside of the walls. Mr. Frank anticipates a very successful season.

Mr. Wolff and Miss Bresler, of the Baker Opera co., enjoyed a brief rest during the run of Olivette.

The Fall of Pompeii opened at Cable Park Tuesday evening in the presence of 10,000 people. The spectacle is the most magnificent one of the kind ever presented in the city. It will run indefinitely.

Mr. Wilbur informs me that he has signed a contract with Manager J. N. Scott, of the Metropolitan Opera House, St. Paul, for a twenty weeks' season each year for three years. The Wilburs are extremely popular in St. Paul.

C. W. King is about to produce a new war drama. Mr. Baker's co., as constituted at present, is by all odds the best he has ever given the best, and is undoubtedly one of the best, if not the best, popular opera companies in existence.

It is with considerable regret that we see Treasurer E. House, of the Lyceum, depart. He has been transferred by Messrs. Brady, Garwood and Wilbur to check's Cincinnati. "E." is one of the most popular box-office men we have ever had, and what is our loss a Cincinnati's gain.

The season will open early at all the local houses this year. W. H. GOODRICH.

SAN FRANCISCO.

The Lost Paradise was received with great favor at the Baldwin. It appealed to the people and likewise to the press. Few people know of the intense hardships of the average workman, and The Lost Paradise has done more to bring their woes before the public than scores of newspaper columns. Odette Tyler, Annie Adams, Maud Adams, William Morris, W. H. Crompton, and Cyril Scott, all of whom are favorites here, received an abundance of applause. The piece is booked for three weeks, and will, undoubtedly, have a prosperous run.

At Stockwell's the Daly co. has been presenting The Foresters to crowded houses. Last night the only co. opened their final week with Nancy and Co.

Jeffrey-Lewis will commence her engagement at Stockwell's next week with Clothilde.

Marie Hubert Frohman is presenting The Witch at the Bush Street Theatre to crowded houses. The play has made an excellent impression, and Gustave Frohman feels certain that he will make a successful tour of the coast. The 40th production of the piece was celebrated Monday, when all the women who attended the performance were presented with a miniature in the shape of silver spoons. It was the initiation of this Eastern fair in San Francisco, and so great was the demand for the souvenirs that spoon performances have been given at the Bush ever since.

Gloriana and The Major's Appointment were transferred from the Baldwin to the California Theatre, where they have done good business. George Foster's Tornado is billed to follow, and Manager Campbell predicts a good run for the piece.

William Redmond and Mrs. Thomas Barry, in A Cure for the Blues, are at the Alcazar. They close their engagement with Drink next week.

Clover did a good two weeks' business at the Tivoli. Nell Gwynne will be given on Monday night.

Julie Kingsley, who has been dancing the serpentine dance at the Tivoli for the past six weeks, closed her engagement with Clover.

San Francisco is to be honored with the first American production of Gilbert and Cellier's last opera, The Mountebanks. The event will take place on Sept. 5. The Lillian Russell co. will produce the opera, and the Baldwin Theatre will be the scene. Arrangements for the scenery have not been planned yet, as the opera has not been received. Al. Bouvier says the production will be an event in the dramatic annals of this city. It is rumored that the fair Lillian is going to introduce a number of songs in the opera. Poor Cellier is in a place where earthly strife cannot molest him, but for the sake of his dead comrade, Gilbert should see that Miss Russell does not carry out her determination to give the opera as it is written. She is, undoubtedly, a clever woman in comic opera lines, but she is no more able to improve an opera written by Gilbert than to alter the ethics of Confucius.

In a three-column interview in Friday's Post Augustin Daly denied the statement that H. B. Conway was going to be his new leading man.

Betty and the Beasts, a comedy opera by Adolf Bauer, leader of the Tivoli orchestra, is announced for production on Aug. 7.

Duncan B. Harrison has broken away from the pugilistic drama and has organized a comedy co. which will begin its tour at the Bush Street Theatre on Aug. 22. The co. includes Edward Bell, Charles Bowser, Harry J. Morgan, Mabel Bert, and Genevieve Tyler. The play selected is the farcical comedy Little Tiptop.

Ethel Brandon will make her first appearance at Stockwell's Theatre in Clothilde.

Francis Wilson has been spending his vacation at the Yosemite.

Lulu Glaser and her mother are staying at the Occidental, and are taking occasional trips to the country.

Francis Getta, the basso, who joined Emerson's Minstrels in this city ten years ago, and who, afterward, was a prominent member of Emma Luch's Opera co., died at Riverside, Cal., on the 17th inst. of phthisis. Mr. Getta, who was known in private life as Louis Neumann, was a young man, but he had suffered from the effects of his fatal disease for years. He withdrew from professional life several months ago, owing to his failing health. He was a popular man and respected by all who knew him.

It is announced that when Wilson Barrett visits us again he will appear at Stockwell's Theatre, supported by his new leading lady, Maud Jeffreys. R. G. Mc KAY.

PITTSBURGH.

The Bijou Theatre is the only house that has made any decided improvements this Summer—and they have been so extensive as to practically make a new interior. White and gold have replaced the old colors. A great number of incandescent lights have been placed at intervals in the lobby. A new centre chandelier of beautiful pattern sheds a flood of light on the parquette. Everything on the stage has been changed. A curtain—representing a Spanish flower sale—the work of a Chicago firm, is probably the handsomest curtain West of the Alleghenies. A new switchboard has been put in controlling the innumerable lights of varied colors. The stage itself has been rebuilt. Mr. Gillick has expended nearly \$1,000 in these improvements. The dressing rooms have been renovated and newly

furnished throughout, everything being done to make them the most comfortable in the city. The house will open 25 with Dockstader's Minstrels. Lillian Kennedy in She Couldn't Marry Three Men.

At Harris' Theatre Rosedale is being played to crowded houses. George A. D. Johnston, a very capable actor, assumes the role of Miles McKenna.

Manager C. L. Davis is to be heartily congratulated on having secured the services of so capable a man as Thomas Kirk as his representative in the ticket office. The gentleman is a Pittsburgher of wide acquaintance, and his experience in a subordinate position at the same house during last season will serve him well in his new position.

EDWARD J. DONNELLY.

PHILADELPHIA.

A splendid production of Meyerbeer's Huguenots was witnessed at the Grand Opera House this week with Guille, Del Puente, Kronold, Von Canten, and Clara in the principal roles. They are the leading artists of the American opera co., and it is needless to say that all the beauties of the great work were heard to advantage. La Traviata, The Jewess, Maritana, La Favorita, The Flying Dutchman, Cavalleria Rusticana and L'Amico Fritz as a double bill were given during the week. Next week William Tell, Massaniello, and La Gioconda will be revived, and The Prophet a week later.

The Bijou, with the assistance of a wonderfully effective lighting apparatus, continues to defy the color of the atmosphere. The Philadelphia favorites, McIntire and Heath, added interest to their funny military sketch by renaming it Camp Life at Homestead. Monroe and Mack May Wentworth, Edwards and Kernell, Daly and Curdie, and Whitman and Davis in a humorous burlesque on Blue Jeans appeared during the week.

Manager W. L. Gilmore intends opening the Arch, formerly Mrs. John Drew's house, on Aug. 27 with Telephonia. The house is undergoing needed repairs, which will be finished by the opening night.

Work will be started on the new Winter circus about Aug. 15, the Cycorama of Gettysburg now occupying the building being booked to move on that date. It will open in October.

Mrs. M. A. Michels, an inmate of the Forrest Home, died 22, aged seventy-nine years. She had been in the institution about five years.

Charles A. McCall, the enterprising press agent of the Park and Walnut, is summering at Buena Vista, Md.

It is stated that Greta Risley, at present a member of Hinch's American opera co., has been engaged to sing with Abbey's Italian opera co. next Winter.

Barney Baltimore, a popular Philadelphia, has contracted to appear with James Renly in The German Soldier next season.

So great was the success, socially, artistically, and pecuniarily of the open-air performance of As You Like It last week that it was repeated 25 with as much success as characterized the first performance. Zeffie Tibury as Rosalind, Frank Bangs as Jacques, Lydia Thompson as Audrey, and Arthur Lewis as Orlando continue prominent in the cast. Al. Hoegerie, treasurer of the Grand Opera House, and T. F. Hopkins, who fills like position in Forepaugh's, are at Atlantic City for the season.

John A. Collier, formerly scenic artist of the New York Star Theatre, will wield the brush for Forepaugh's for the coming season.

Atlantic City has become a great resort for professionals. Many find employment there for the Summer in the numerous gardens, while others, probably more fortunate, idle their time away on the sands. A new theatre, called the Academy of Music, has just been completed there, and Bartholomew's Equine Paradox will occupy it all Summer. The Grand Opera House, managed by Mr. Mayer, has a steady list of attractions for July and August, the large floating population assuring a profitable engagement during that period.

JOHN K. CAVAGH.

NEW ORLEANS.

Boat sounds of preparation are heard at the theatres. Early openings, with good attractions, are promised.

Manager Henry Greenwall, of the Grand Opera House, announces these attractions for the coming season: W. A. Brady's After Dark, Sadie Scanlan, Effie Elster and C. W. Coudock, Robert Downing, Fanny Davenport for two weeks, Fanny Rice in comic opera, Marie Keanwright for two weeks, Katie Hunter, John L. Moran, Professor Bernmann, A Breezy Time, Gorman's Minstrels, Charles A. Gardner, Charles H. Vale's spectacular production, Stuart Robson, Paul Kauvar, Primrose and West's Minstrels, R. E. Graham in Larry the Lord, Robin Hood by The Bostonians, Little Corinne, The Black Detective Mr. Potter of Texas, A Fair Rebel, Frank Daniels in Little Jack, Jefferey-Lewis, Annie Baker, and Richard Mansfield for two weeks.

The season at the Grand Opera House will commence Sept. 4 and continue until April 21, when a season of ten weeks of comic opera will begin. Manager Greenwall must certainly have found the Summer comic opera venture this season profitable and has been encouraged to future efforts in that direction.

Manager Mangé, of the French Opera House, is still in Paris organizing his troupe. Mile. Bon-dus, chanteuse legit, and Mr. Chauvren, first baritone, are the latest engagements.

Emile Thomassin, a French comedian of some note, is in the city, and will give an entertainment 30.

Alex. Alidor, of this city, a whistler of some talent, has gone to Memphis to fill an engagement.

LAMAR C. QUINER.

DENVER.

Two weeks from to-day, July 26, the city will have, any way, 5,000 more people in it, and fortunate are they, who have theatrical contracts for that period.

The attraction that at the Broadway will be Little Tiptop, Duncan Harrison's new venture, and at the Tabor that very droll comedian, Sol Smith Russell. At Arlington Park Pompeii will be "featured" stronger than ever; at River Front Park a gigantic Wild West outfit; at Elitch's the Abnormo, will do its best with a popular opera, and many new novelties added by the management. The same may be said of Manhattan, where Adelaide Randall wins everybody over to her side. In fact, all sorts of things will be done to entertain the crowds.

The Pompeii productions are still going on at Arlington, and at each presentation there is something special in the fireworks line, but nothing particularly new in other ways. The attendance is very good.

The most pretensions of any of the light operas presented by the Aborn co. at Elitch's is the piece put on last night, July 25, for a week's run. It calls for pretty and new costumes and unmistakable comic abilities. It is an adaptation of Francis Wilson's Olan, under the title of The Pretty Persian, and is announced as such. I don't suppose that the money-making Francis would take the trouble to make a protest, even if he has a right to do so. Business is very lively.

Adelaide Randall continues in unimpaired popularity at Manhattan. She gives her good support, especially Miss MacNeill, whose experience fits her for almost any role in her line. The co. closed a very successful week, numerically considered 25, with Princess Frezzonice, a laughable presentation. Billie Taylor 2-6.

Dr. Carver with his Wild America is still at the Tabor, but closes to-morrow night 27. His engagement has been comparatively successful. Nellie McHenry 2-6.

The violinist, George Lehman, will be here during the Conclave, and may give a concert.

Mr. Aborn has returned from Chicago, where he secured a contract for the appearance of a new leading lady at Elitch's.

It is probable that Paderewski will be in Denver at the Fall.

It is said that Dr. Carver had to put up \$5,000 to release himself from a contract in order to join his show, Wild America, with a Wild West concern, now camped at River Front Park. The combined shows will give a grand exhibition during Conclave week, with real Indians, real cowboys, real scouts—everything real to make the Easterners howl with delight.

separately. It is claimed that no money has been made under the old system. Perhaps the earnings will be pooled now. W. P. FEARNOY.

WASHINGTON, D. C.

The closing of all the theatres in this city last month by the Commissioners, on account of non-compliance with the new laws regarding fire-escapes, etc., prevented what promised to be another American success—the production of Walter Gould's new comic opera, *Apollon*, which had been thoroughly rehearsed by the Carleton Opera co.

As soon as the opera was composed it was "tried on the dogs" in a Northern city with most decided success, and was immediately accepted by Willie Edoum, of the Strand Theatre, London, England, with permission to "Londonize" the book. Frank W. Sanger then assumed control of it for this country, but although one New York manager wanted to sing with Gould, and another was considering the matter, Sanger advised waiting for London prestige.

Last Summer Gould got impatient, and an arrangement was made with W. T. Carleton, who proposed giving its initial production in San Francisco. Indigo, however, drew so well on Carleton's tour, that Apollon was held over for the Washington engagement this Summer.

Management, composer, and company were full of hope, and the city eagerly waiting for something new when the edict of the Commissioners stopped everything three days before the opening date, and Carleton disbanded his co.

Since then Gould has received inquiries from numerous managers who had been reading *The Mirror's* Washington correspondent's synopsis of the plot and frequent quotations from the book, and there are indications that the opera will be staged during the coming season.

Apollon is spoken of as a new departure, with pretty music, bright dialogue, and teeming with comic business and ludicrous situations; while the setting described in the book is one of great magnificence, giving almost unlimited scope to the artist. Mr. Gould is organist at one of Washington's fashionable churches, and is very popular.

The fire escape at the National has been completed, and authority was granted to reopen the house, at which time the testimonial concert to Mr. Sousa, of the Marine Band, was given to a large audience.

At the Lyceum new seats have been provided, and the aisles widened. An extra exit has been added on the main floor, a new asbestos curtain is being put in position, a water tower provided, and a fire-escape connected with the east gallery. The electric work at this theatre is also nearing completion.

The owners of Albion's were ordered to run an iron stairway ten feet wide from the orchestra floor out front to Fifteenth Street, so as to provide better exits, and to allow the present necessity of going down the stairs at the other side. They object to this, and say they will sue the Commissioners for requiring it. The Commissioners are fully agreed as to the importance of the stairway, and will refuse to grant license till the order shall have been complied with. Every effort has been made to get the Commissioners to revoke the order requiring this stairway, but to no effect. The matter was even brought to the attention of Senator McMillan, who regards it as a vital point, and says he will hold Building Inspector Entwistle responsible if the stairs are not constructed.

An attorney representing the owners of Albion's has waited upon Colonel Entwistle, but found the latter immovable. It was stated that the theatre would have to be sold if these improvements were insisted upon, and a lawsuit against the Commissioners was threatened, to which the Commissioners retort that Albion's can hardly afford to bring out over an order requiring the house to be made safe from disaster.

George Graham, who was with Carncross' Minstrels last season, is spending the Summer in this city. He has signed with them for another season. It is now disclosed that Charles A. Shaw, treasurer of the National Theatre, is the author of a three-act comedy, entitled *Old Hates*, which is said, by those who have seen it to possess a good deal of merit.

The National Theatre will open the season next week, Aug. 1, with Gillette's new play, *Settled Out of Court*, by Charles Frohman's Comedians.

Edward M. Hart has signed with Charles Hartford for the title role in *Julius Caesar*.

Theodore Babcock, of Nat Goodwin's co., is summing here. It is stated that Henry Guy Carleton has written for Mr. Babcock an especially fine part in the *Gilded Fool*, the new play which will be presented in New York in September.

Samson H. Pierce, who was leading man with Elmer E. Vance's Limited Mail, is spending the Summer here.

Mrs. Lizzie MacNichol Vetta returned to this city from California last week, accompanying the remains of her husband, Franz Vetta, the eminent basso.

The current issue in Kate Field's *Washington* contains a very interesting article by Louis Fuller on the serpentine dance, in which she narrates the evolution through which her popular dance has passed.

ST. LOUIS.

Von Suppe's opera, *Boccaccio*, was given by the Spencer Opera co. July 23 at Chrig's Cave. The opera was put on with artistic excellence both in costumes and stage settings. The feature of the week's performance was the first appearance of Carlotta Maconda as prima donna. She took the place of Addie Cora Reed, who was obliged to retire from the co. in order to rest her voice. Miss Maconda took the part of Piametta. She has a splendid voice, highly cultivated and of great sweetness, and sings with feeling and expression. She made a most favorable impression at once, but she took the audience by storm in the third act, when she introduced the favorite song of Emma Abbott, "Thou Beauteous Bird," and each night she has been encored several times. She is also graceful and spirited in her acting. Edwin Hoff as Pietro did admirably, fully upholding his past work. May Baker as Eocca also looked pretty, acted with vivacity and sang in her usual excellent manner. Agnes Sherwood as Isabella also did admirably. Jerome Sykes as Lottermichi, and Budd Ross as Scapa were both good in the comedian roles. Mr. Sykes introduced another one of his topical songs that took well. Trevelick Haffert, Robert J. Ward, and the Misses Pauline Sanderson, Minnie Bridges and Violet Carleton, the other principal members in the cast, also did well. The chorus is strong. The attendance during the week has been large in spite of the very hot weather. The next opera will be *Fra Diavolo*. Dottie Neville was not in the cast last week. She has had trouble with her throat, and will leave the last of the week for the East for a rest. Violet Carleton will leave next week for New York and will go out the coming season with A. Trip to Chinatown. Her brother, Arthur Carleton, who has been with Seabrooke's *Isle of Champagne* co. in Chicago, will join his sister here the latter part of the week and go East with her. He will be with the same co.

Addie Cora Reed will remain here the rest of the Summer. She has her father and mother from the East visiting her mother.

Jerome Sykes and Agnes Sherwood will leave about Aug. 1 for New York, to commence rehearsal with the Marie Tempest company, of which Mr. Sykes will be leading comedian.

Harry McDowell, who has relatives in the city, has been here for some time. He will go next Summer with the co. he was with last season, A. Tempest Town.

Winifred Turner, a very pretty and talented young lady of this city, who was last season with the Jennie Holman co., was married Tuesday, 26, to Ed. Gray, an old advance agent and now holding a responsible position with the Great Western Printing Company here. He has the best wishes of his many friends.

Mr. Lube, who manages the stage this week for Boccaccio, managed the stage for the first production of the opera in the country, when it was given at the Thalia Theatre in New York in 1879. He took the part of Scapa.

Fra Diavolo will be given next week at Chrig's Cave, and will be followed by *The Beggar Student*. W. C. HOWLAND.

Mrs. Alfred Maddick, who a few years ago toured the English provinces with Henry Neville and had successfully appeared at the London Drury Lane and the Gaiety, is dead in London, aged thirty-eight.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK—GLENNWOOD PARK THEATRE (Ed. H. Wood, manager): Glenwood Park Opera co. in *Fra Diavolo* July 25. Marie Greenwood and Marie Bell alternating as Zerline. The entire co. deserve praise for their excellent rendition of this charming opera.

CALIFORNIA.

LOS ANGELES—GRAND OPERA HOUSE (McLain and Lehman, managers): Francis Wilson closed a most satisfactory week's engagement at the Lion Tamer was seen the latter half of week and proved as big a drawing card as The Merry Monarch. Haverly's Minstrels 25-26. Victoria 25, 27; Reed and Collier 26. Frohman's co. Last Paradise 25-26. A. M. Palmer's co. in Alabama 25-26. Los Angeles Theatre (H. C. Wyatt, manager): Sam T. Jack's Crookes 25-27.

SAN DIEGO—FISHER'S OPERA HOUSE (John C. Fisher, manager): Haverly's Minstrels July 25. LOUIS OPERA HOUSE (Isidor Louis, manager): Sam T. Jack's Crookes 25.

SAN JOSE—AUDITORIUM (Walter Morosco, manager): Haverly's Minstrels July 25; crowd house. George Trautner's Tuxedo 25, 27; Reed and Collier 26. Victoria 25. IREM: Kissel, of Haverly's Minstrels, as the Black Volunteer cut his hand severely while doing his musket drill 25.

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Daughter, Confusion, and Ticket-of-Leave Man to fair-sized audiences.

BINGHAMTON.—Opera House (J. P. E. Clarke, manager). Columbia Comedy co. July 21; good business. George Wilson's Minstrels to a large audience 26.

OHIO

COLUMBUS.—PARK THEATRE (A. G. Owens and C. A. Layman, managers). This house has been redecorated in olive and dark green, and has a new drop curtain painted by Wilson and Godlove, of Indianapolis. The subject is Jerome's "Chariot Race." The season will open with Newton Beers in Elopement with a Circus Girl. —**GRAND OPERA HOUSE.** James G. and H. W. Miller, managers. The new six story front is completed and presents a fine appearance. The interior is undergoing a thorough overhauling and refitting. The season will open with A Railroad Ticket. —**ITEMS:** The decorators are busily engaged making the interior of the new Henrietta beautiful in designs of ivory and gold. They are partially through with their work, and the effect is already remarkably handsome. Healy and Miller, of Chicago, have the contract. —**Julia Mar** will be here in three weeks for rehearsals preparatory to opening the Henrietta Sept. 1. —**Dickson and Talbot** are booking a great line of attractions for the opening season of the new house. —**George Backus** is home for his summer vacation. —**William J. Dixon** has signed for his old post in The Limited Fall.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager). Primrose and West drew a good house July 22, and gave one of their refined entertainments. The weather was very warm. There is nothing booked at Wheeler's now until Fair week, Sept. 5. Manager Brady is negotiating with two or three attractions for that date. —**ITEMS:** The People's Theatre will open Aug. 29 with E. D. Stair's Barrel of Money. —**Barnum's Circus** drew 25,000 people 22. A fire in an adjoining lot nearly caused a commotion and panic among the vast audience in the evening, but it was squelched before any serious outbreak occurred. —**J. H. Moore**, manager of the Wonderland, Detroit, is fitting up a five-story building on Summit Street and will have one of the finest museums in the country when completed. The whole five stories are to be occupied with curios and freaks, and on the second floor is a beautiful little theatre seating 600 people. The opening will occur about the middle of August. —**Bert Davis**, formerly with George Wilson's Minstrels, will manage it.

FREMONT.—On Thurs. July 26, will be opened Fremont's new Summer resort, River View Park, located about five miles north of the city. The company has built a magnificent pavilion arranged with a stage and dressing rooms, and every week some attraction will be secured. The attraction for the first week will be Ida Kerkovitch, of St. Louis, and the famous Light Guard Band and orchestra. The officers of the company are W. H. Moore, president; F. J. Swint, secretary and treasurer; William Birch, manager.

POSTORIA.—ARENA: Miles and Orton's menagerie and circus exhibited to S. R. O. and gave an excellent performance July 27.

OREGON

PORTLAND.—CORDRAY'S NEW THEATRE (Cordray and Wass, managers). D. Witt Young and J. R. Grismen's five-act melodrama Beacon Lights, July 18-20; large houses. Scott Cooper personated Colonel Clay Calhoun, "of South Carolina, sah," faultlessly. Carl Smith was capital as Captain William Allen. Philip Gordon, a miner, didn't fit the part of Frank Readick very well. He labored. The Manuel del Moro, a smuggler, of Walter Fessler was very creditable. Every week adds cleverness to this young man's work. Myra Haynes, the widow, was charmingly impersonated by Ida Burrows. Helene Brooks, the new soubrette of the co., did fairly well as Carrie Calhoun. She was inclined to overact the character. —**CORDRAY'S AUDITORIUM:** Oreo and Dougherty, Pizzarello and Camille, the Davenport Children, Stanton and Hobson, and Julia Blanc were sufficient to pack this part of the house 15-21. —**ITEM:** The Marquand and Park are closed.

PENNSYLVANIA

PITTSBURGH.—MUSIC HALL (W. D. Evans, manager). Keller will open the season here Aug. 30. —**ITEM:** Manager Evans will have new dressing rooms built before the season opens.

BUTLER.—ARMORY OPERA HOUSE (F. M. Keene, manager). Al. G. Field's Minstrels to a good house July 21; very satisfactory performance. —**ITEM:** Butler Lodge B. P. O. E. held a social session in honor of Al. G. Field's co. after the performance 21. Mr. Field presided.

READING.—ACADEMY OF MUSIC (John D. Misher, manager). The testimonial given to Barney McDonough, the rising young comedian of this city, July 22, was largely attended. Ex Mayor James R. Kenney addressed the audience, and was followed by a number of local and New York talent, in a varied programme.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager). Al. G. Field's Minstrels pleased a large audience July 20. —**ITEM:** Prof. Lewis Kerr, bandmaster of Al. G. Field's Minstrels, was presented with a handsome Knight of Pythias gold chain by the members of that order after the performance. Prof. Kerr is a New Castle boy, and has hosts of friends here.

RHODE ISLAND

NEWPORT.—OPERA HOUSE (Henry Bull, proprietor and manager). The season opened July 28, one of the hottest nights, with Cleveland's Minstrels, having Cyrene, the dancer, for a special card. Barney Pagan was not with the co. here, he having received a telegram that his father was dead. —**CASINO** (Joseph Barrett, superintendent). Mrs. Jenness-Miller had a small but select audience 26 to listen to her extremely interesting and sensible lecture on dress reform for women. The Brown University Glee Club concert morning of 27 to rather a light house. They rendered a very good programme. —**SPRAY:** Barlow Chandler, the energetic head clerk of the Ocean House, who is an enthusiast on musical matters, presented a very pleasing programme in the parlor of the hotel 24. A strong sextette from Mullaly's orchestra, furnished the instrumental work, and Mrs. Fredericks and Mr. Chandler sang several songs with much success. It is a pity that Mr. Chandler does not hold those more frequently as they tend toward the development of local talent which otherwise has no chance of being heard or appreciated. —**Edwin Booth** is at Narragansett Pier with his daughter, Mrs. James G. Blaine, Jr., at Jamestown, Conanicut Island, across the bay from Newport. —**Miss Romola Tynte**, the reader, is sojourning here.

SOUTH CAROLINA

CHARLESTON.—Gossie: Fay Templeton, who was booked for an appearance in Charleston after her Atlanta season, has thrown up her Southern engagements and returned North. It is said, —**Signor Torraani** and his wife (May Douglas), who have been in Charleston ever since the Deshon Opera co. was here, left for New York by steamer 26. —**"Jimmie"** Bradley, who has just signed with The Hustler, is a Charlestonian, and his friends here are glad to learn that he will come South with the co. next Fall.

TENNESSEE

MEMPHIS.—GRAND OPERA HOUSE (George R. Marsh, manager). Grand Opera co. in Giroflegirola and Bohemian Girl, with Carmencita and The Royal Spanish Students, to crowded houses July 27-29. The Summer opera season continues to attract the "stay at homes," and offers a very satisfactory and pleasing enjoyment during the heated term. The next operas to be put on will be Fra Diavolo and Olyette.

WASHINGTON

SEATTLE.—OPERA HOUSE (J. W. Hanna, manager). Post Mail July 11; good house; fair performance. NATURE GAS 15, 16; very large houses. McCarthy's Minstrels 20, 21. —**CORDRAY'S THEATRE** (R. E. French, manager). The second week of the spectacular Sae was very successful. An American Princess 15-18. —**ITEMS:** Work on the Opera House is progressing rapidly. The foundation is already completed. —**Miss Beatrice**, late leading lady of

Cordray's, now at the Alcazar in San Francisco, will return to Seattle in December to fill a three months' engagement at Cordray's. —**Cordray's Theatre** will be closed for two weeks during the latter part of August to receive a thorough overhauling. The regular season will open Sept. 5. —**Blanche Mortimer** will be leading lady.

TACOMA.—THEATRE (S. C. Heilig, manager). McCarthy's Minstrels July 20, 21; fair but top-heavy houses. Barney Ferguson always finds a new crowd to please with his old, though prime, jokes and antics. Master Kuchler, though doing some fine dancing. NATURE GAS 25, 26.

SPOKANE.—AUDITORIUM (H. C. Hayward, manager). The Post Mail July 18, 20; good business. The Midnight Alarm 20. The Auditorium will be closed from Aug. 2 to 25. The past season has been satisfactory. The season will open with Blanche Mortimer's Minstrels.

WISCONSIN

MADISON.—BELL CITY OPERA HOUSE (Frank J. Miller, manager). Dan Sully in The Millionaire July 18, good business; audience well pleased.

WEST SUPERIOR.—GRAND OPERA HOUSE: Carroll Johnson in The Gossamer July 20 presented a very creditable play to fair business. Primrose and West's Minstrels 23; Blue Jeans 25. —**ITEM:** Manager Condon has returned from New York, where he claims to have booked some very clever attractions for the coming season. —**Clarice Congor**, of London, well known in Europe as a charmingly capable vocalist, and particularly as a portrait painter, is enjoying the Summer months in this city, the guest of her father, Captain Congor. Miss Congor has graciously consented to render several solo selections in a concert to be given under the management of the Choral Union, after which she will return to her home in London.

LA CROSSE.—THEATRE (James Straalipha, manager). The Baldwin-Melville comb. closed a successful engagement of two weeks July 23; Primrose and West's Minstrels to good business 26.

MADISON.—FULLER OPERA HOUSE: Daniel Sully in The Millionaire July 27 to a good house. The co., a new one, is capable, but not quite up to their lines. Primrose and West's Minstrels 25 drew a large audience. Performance refined and amusing. —**Wife of New York**.

EAU CLAIRE.—GRAND OPERA HOUSE: This house was opened by Daniel Sully in The Millionaire before a large audience. —**ITEM:** The house has been repaired and elegantly redecorated, and is also equipped with new scenery.

CANADA

MONTREAL.—QUEEN'S THEATRE (Spartow and Jacobs, managers). The New York Comedy co. opened the last week of their engagement July 25 in Caste. E. D. Lyons scored another artistic triumph as Old Eccles. Grant Stewart made a manly D'Alroy, a trifle stiff in the first two acts, but entirely redeeming himself in the last. Ed. Emery and Littlefield Power, as Hester and Sam Beridge respectively, were excellent. Ethel Winthrop did her best work of the season as Esther Eccles, which was really a fine performance. Lottie Alter fairly surpassed herself as Polly. Clara Rainsford was a refined Marquise. A grand complimentary benefit will be tendered 25 to Ferrers Knappett, the enterprising young manager of the New York Comedy co., and I hope all those who have enjoyed the performances of his excellent co. will turn out and give him a bumper house. The Magistrate is the piece chosen for the occasion. —**LUCEUR THEATRE** (W. W. Moore, manager). The Henry Burlesque co. and an olio of choice specialty artists furnished a bright entertainment suitable for the season 25-27. —**ITEMS:** The Theatre Royal is now closed for the season and will reopen 22. —**Low Rohdt**, the Royal's popular representative, left 23 for Alexandria Bay to take a well-earned holiday.

ST. JOHN.—MECHANICS' INSTITUTE (T. B. Hamilton, manager). Turner's English Girls July 25; packed house. Male audience only. The Women's C. T. Union attacked the show in advance through the columns of the local papers and succeeded admirably in advertising it. —**OPERA HOUSE** (A. O. Skinner, manager). The dancing soubrette, Louise Hamilton, in Little Detective, 25. Old Jack's Ward 26, and Polly, or, A Little Rebel 27, to good-sized audiences. Miss Hamilton is very clever, but her support, without exception, is the poorest that has visited this city in a long time.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them on time or reaching us Friday.

DRAMATIC COMPANIES.

A TURKISH BATH: No. Chicago, Ill., Aug. 6, 7, Fairbury 8, Canton 9, Galesburg 10, Keokuk 11, Burlington 12, Mt. Pleasant 13, Des Moines 14-20.

A. M. PALMER'S STOCK: San Francisco, Cal., Aug. 8-20, Fresno 21.

ARTHUR C. SIMMS: Jamestown, N. Y., Aug. 30, Randolph 31.

ALCAZAR STOCK: San Francisco, Cal., July 25-31, indefinite.

A FAIR KID: New York City Sept. 10-Oct. 15.

ALAN HERMOND: Newburgh, N. Y., Aug. 6, Matinean 9, Danbury, Conn., 10, Birmingham 12, Winston 23.

BARREL OF MONEY: Howell, Mich., Aug. 2, Benton Harbor 3, Elkhart, Ind., 4, Wabash 5, Logansport 6, Indianapolis 8, 11, Detroit, Mich., 13, 20.

BLUE JEANS: West Superior, Wis., Aug. 2, 3, Duluth, Minn., 4-6, Minneapolis 8-13, St. Paul 15-20.

BALDWIN MELVILLE: Minneapolis, Minn., Aug. 1-6, Stillwater 8-14.

CHARLES A. GARDNER: New York City Aug. 1-3, indefinite.

CARROLL JOHNSON: Minneapolis, Minn., July 25-Aug. 6.

COLUMBIA COMEDY: Penn. Van., N. Y., Aug. 1-4, Corning 5.

CURIO ON WHEELS: Omaha, Neb., Aug. 5, 6.

CARRIE LOUIE: Elroy, O., Aug. 1-6, Warren 8-13.

DANIEL SULLY: Crookston, Minn., Aug. 2, Grand Forks, N. D., 3, Fargo 5, 7, Johnstown 6, Butte City, Mont., 8-11, Helena 12-20.

FRANK DANIELS: Salt Lake City, Utah, Aug. 2, 3.

FAST MAIL: Jamestown, N. D., Aug. 2, Fargo 3, Brainard, Minn., 15.

GEORGE C. STALEY (A Royal Pass): Cleveland, O., Aug. 8-13, Chicago, Ill., 14-20.

GLORIANA: Los Angeles, Cal., Aug. 1-3.

GEARY STOCK: Toledo, O., June 6-Aug. 15.

JOHN AND BOSS: San Bernardino, Cal., Aug. 2, San Diego 3, Los Angeles 4-6, Oakland 8, 9, San Jose 10, Stockton 11, Sacramento 12, Marysville 13, Portland, Ore., 15-20.

HETTIE BERNARD CHASE: Spokane Falls, Wash., Aug. 5-6.

HANDS ACROSS THE SEA: Plainfield, N. J., Aug. 8, Red Bank 3, Long Branch 10, Asbury Park 11, 12, Allentown, Pa., 13, Buffalo, N. Y., 15-20.

JEFFREYS LEWIS: San Francisco, Cal., Aug. 1-3, Sept. 11.

JANE: Chicago, Ill., July 10-31, indefinite.

J. W. SUMMERS: New York City Aug. 21-23.

KILLERNEY: New York City Aug. 22-Sept. 4.

LOST PARADISE: San Francisco, Cal., July 25-Aug. 2, Fresno 3, Los Angeles 4-13, Salt Lake City, Utah, 15, Ogden 16, Cheyenne, Wyo., 20.

LARABEE ROWELL: Sault Ste. Marie, Mich., Aug. 2-3, Manistique 4, Iron Mountain 8-10.

LILLIAN LEWIS: New York City Aug. 23-31, indefinite.

LAST DAYS OF POMPEII: Cleveland, O., July 26-31, indefinite.

MARGARET MATHER: Minneapolis, Minn., Aug. 22-27.

MARIE HUBERT FROHMAN: Oakland, Cal., Aug. 1, 2, Stockton 3, Marysville 4, Salem, Ore., 6, Portland 8-11, Astoria 12, Olympia, Wash., 16, Seattle 17, 18.

MCCARTHY'S MINSTRELS: Spokane Falls, Wash., Aug. 2, Anaconda, Mont., 4, Butte City 4-6, Helena 8, 9, Butte 10, Livingston 11, Fargo, N. D., 13, Grand Forks 15, Crookston, Minn., 16, Brainard 17, Duluth 18, Superior, Wis., 19, Ashland 20.

MAUDE ATKINSON: Alpena, Mich., Aug. 1-6.

MANOLA-MASON COMEDY: Boston, Mass., Sept. 3-17.

MOON AND VACANT: Mt. Pleasant, Mich., Aug. 1-6.

NATURAL GAS: Butte City, Mont., Aug. 3, Anderson 4, Helena 5, Bozeman 6.

NELSON B. HENRY: Denver, Col., Aug. 1-6, Colorado Springs 3, Leadville 4, Aspen 5, Salt Lake City, Utah, 17-19, San Francisco, Cal., 20-27.

OLD AND PROUD: Boston, Mass., Aug. 8-20.

OLD DRUMBOY: Havana, Ill., Aug. 1-6.

ON CHANGE: Chicago, Ill., July 25-Aug. 20.

PAY TRAIN: Easton, Pa., Aug. 23, Allentown 19, R. D. MacLean-Marie Perrott: Richmond, Va., Aug. 20-30.

REMY DRAMATIC: Hillsboro, O., Aug. 1-6, Lebanon 8-13, Xenia 15-20.

SPOONER COMEDY: Mexico, Mo., Aug. 1-6, St. Joseph 8-13, Sedalia 15, 20.

SOL SMITH RUSSELL: Denver, Col., Aug. 8-13, Colorado Springs 15, Pueblo 16, Leadville 17, Aspen 18, Salt Lake City, Utah, 19, 20.

ONE COULDN'T MARRY THREE (Lillian Kennedy): Pittsburg, Pa., Aug. 8-13, Youngstown, O., 15, Butler, Pa., 16, Meadville 17, Titusville 18, Franklin 19, Erie 20.

SPONDER DRAMATIC: Watertown, N. Y., Aug. 1-6.

SETTLED-OUT OF COURT: Washington, D.C., Aug. 1-6, New York City 8-31, indefinite.

ST. FELIX SISTERS: Bloomington, Ill., Aug. 1-6, Rushville 8-13, Canton 15-20.

THOMAS E. SMITH: St. John, N. B., Aug. 1-6, Halifax, N. S., 8-20.

TRIP TO THE CIRCUS: Chicago, Ill., July 25-Aug. 6.

THE OPERATOR (Twin Stars): Philadelphia, Pa., Aug. 27.

THE CHINATOWN: New York City Nov. 9-31, indefinite.

THATCHER'S TUNED: San Francisco, Cal., Aug. 1-14.

THE SHAMROCK: New York City Aug. 20-Sept. 5.

THE KID: Harlem, N. Y., Aug. 22-27.

TONY PARKER: Susquehanna, Pa., Aug. 16, Ringwood, N. Y., 17, Elmira 18, Hornellsville 19.

THE DAZZLER: Chelsea, Mass., Aug. 8, Lowell 9, Lawrence 10, Minneapolis, Minn., 12-20.

THE POSTMASTER: Marshall, Mich., Aug. 8, Mendon 9, Marcellus 10, Buchanan 12, Mishanaka, Ind., 13.

UNDERGROUND: Tyrone, Pa., Aug. 11, Philipsburg 12, Johnstown 13, Pittsburg 15-20.

WHITE SQUADRON: New York City Aug. 15, Sept. 17.

WARS OF NEW YORK: Kenosha, Wis., Aug. 2, Elgin, Ill., 3, Rockford 4, Janesville, Wis., 5, Madison 6, West Superior 8, Duluth, Minn., 9, 10.

OPERA AND CONCERT.

ANDREWS OPERA: Sioux City, Ia., Aug. 1-6, Council Bluffs 8-13, Independence 15-20.

A. P. KING OPERA COMIQUE: Philadelphia, Pa., May 23-31, indefinite.

ARMON OPERA: Denver, Col., June 6-31, indefinite.

BARKER OPERA: Cleveland, O., May 9-Aug. 27.

BIGGS OPERA: Louisville, Ky., May 12-31, indefinite.

BOSTON IDEAL CONCERT: Erie, Pa., Aug. 16.

CHRISTOPH COLOMBO: Cincinnati, O., June 12-31, indefinite.

CALHOUN OPERA: St. Cloud, Minn., Aug. 4-6, Grand Forks, N. D., 8-10, Crookston, Minn., 11-13, Fargo, N. D., 15-20.

DE WOLF HOPPER OPERA: New York City Aug. 25-31, indefinite.

HENRY E. DIXON OPERA: New York City July 10-31, indefinite.

HARRIS, BRITTON AND DEAN OPERA: Buffalo, N. Y., June 25-31, indefinite.

IMPERIAL OPERA (Moore's): St. Louis, Mo., June 10-31, indefinite.

JAMES GRAY OPERA: Memphis, Tenn., June 20-Aug. 6, Atlanta, Ga., 8-11.

JENNIE WINSTON OPERA: St. Paul, Minn., June 12-31, indefinite.

LOCKWOOD AND CURTIS OPERA: Binghamton, N. Y., Aug. 1-6.

MACCOLLIN OPERA: Atlanta, Ga., June 12-31, indefinite.

NIGHT IN PEKIN: Cincinnati, O., July 4-31, indefinite.

NEW AMERICAN OPERA (Himrich's): Philadelphia, Pa., May 2-31, indefinite.

ONIDE MUSIC CONCERT: Melbourne, Aus., June 20-31, indefinite.

PAULINE HALL OPERA: Boston, Mass., June 6-31, indefinite.

PARK OPERA: Milwaukee, Wis., June 20-31, indefinite.

SEBASTOSCH COMIC OPERA: Milwaukee, Wis., June 2-31, indefinite.

SINARD: New York City, June 10-31, indefinite.

SPENCER OPERA: St. Louis, Mo., June 6-31, indefinite.

VICE ADMIRAL: New York City June 25-31, indefinite.

WILBUR OPERA: Rochester, N. Y., Aug. 1-27.

VARIETY AND BURLESQUE.

CITY CLUB BURLESQUE: Washington, D. C., Aug. 15-20.

CHORUS BURLESQUE (Jack's): San Francisco, Cal., Aug. 1-13.

MINSTRELS.

AL. G. FIELD: Watertown, N. Y., Aug. 2, Ogdensburg 3, Malone 4, Burlington, Vt., 6, Montpelier 8, Bellows Falls 9, Rutland 10.

CLEVELAND: Boston, Mass., Aug. 1-6.

DECKER BROTHERS: Richfield Springs, N. Y., Aug. 4, Ballston Spa 5, Saratoga 6, Glens Falls 7, Johnstown 8, Little Falls 9.

GEORGE WILSON: West Chester, Pa., Aug. 2, Wilmington, Del., 4, Baltimore, Md., 4-6, Washington, D. C., 8-13.

GORTON: Colorado Springs, Col., Aug. 2.

JACK HAVELLY: Pasadena, Cal., Aug. 2, Bakersfield 3, Marysville 4, Chico 5, Portland, Ore., 7-11, Lew. Lockstader: Cleveland, O., Aug. 1-3, Pittsburg, Pa., 4-6.

PRINCE AND WEST: St. Paul, Minn., Aug. 2, 3.

MINNEAPOLIS 4-6, Sioux City, Ia., 6, Omaha, Neb., 9, 10, Lincoln 11, St. Joseph, Mo., 12, Kansas City 13, 14.

CIRCUSES.

BARNUM AND BAILEY: Grand Rapids, Mich., Aug. 2, Jackson 3, Battle Creek 4, Kalamazoo 5, South Bend, Ind., 6, Joliet, Ill., 8, Elgin 9, Aurora 10, Racine, Wis., 11, Oshkosh 12, Neenah 13.

BURK: Hoboken, N. J., Aug. 2.

BALDWIN AND CURRING: Fairbault, Minn., Aug. 4, Lake Crystal 5, Mankato 6, New Ulm 5, Sleepy Eye 6.

BOWTIE AND GALLAGHER CIRCUS: New London, N. Y., Aug. 2, Rome 3, Oriskany 4, Whitesboro 5, Utica 6-8.

F. J. TAYLOR CIRCUS: Miltonvale, Kans., Aug. 2, Clay Centre 3.

JOHN ROBINSON CIRCUS: Portland, Ore., Aug. 2.

LA PERL CIRCUS: Newton, Ill., Aug. 2, Oblong 3, Robinson 4, Riverdale 5, Sullivan 6.

LEE NORWAY: Me., Aug. 2, Bethel 3.

LODGE: West Jefferson, O., Aug. 2, London 3, Cedarville 4.

RINGLING BROTHERS' CIRCUS: Council Bluffs, Ia., Aug. 2, Atlantic 3.

SAUTELLE BROTHERS: Albany, N. Y., Aug. 2, West Troy 3, 4, Cohoes 5-8.

MISCELLANEOUS.

ARMON'S WONDERS: Northfield, Mass., Aug. 2.

BRISTOL (D. M.) ROUTINES: Chippewa Falls, Wis., Aug. 5, 6, St. Paul, Minn., 8-13, Minneapolis 15-20.

KELLAR: Philadelphia, Pa., 31, indefinite.

PAWNEE BILL: Atlantic City, N. J., Aug. 1-6.

PROF. GENTRY'S CAMMIES: Kansas City, Mo., Aug. 2.

W. W. DAYTON: Chazy, N. Y., Aug. 2.

OPEN TIME.

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ALBION, N. Y.: Grand Opera House, Sept. 22, 23, 24. (Fair dates).

CAMDEN, S. C.: Camden Opera House, Aug. 4-13, Sept. 7-12.

CINCINNATI, OHIO: Pike's Opera House Sept. 17

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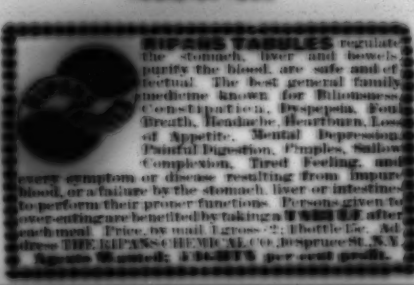
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